

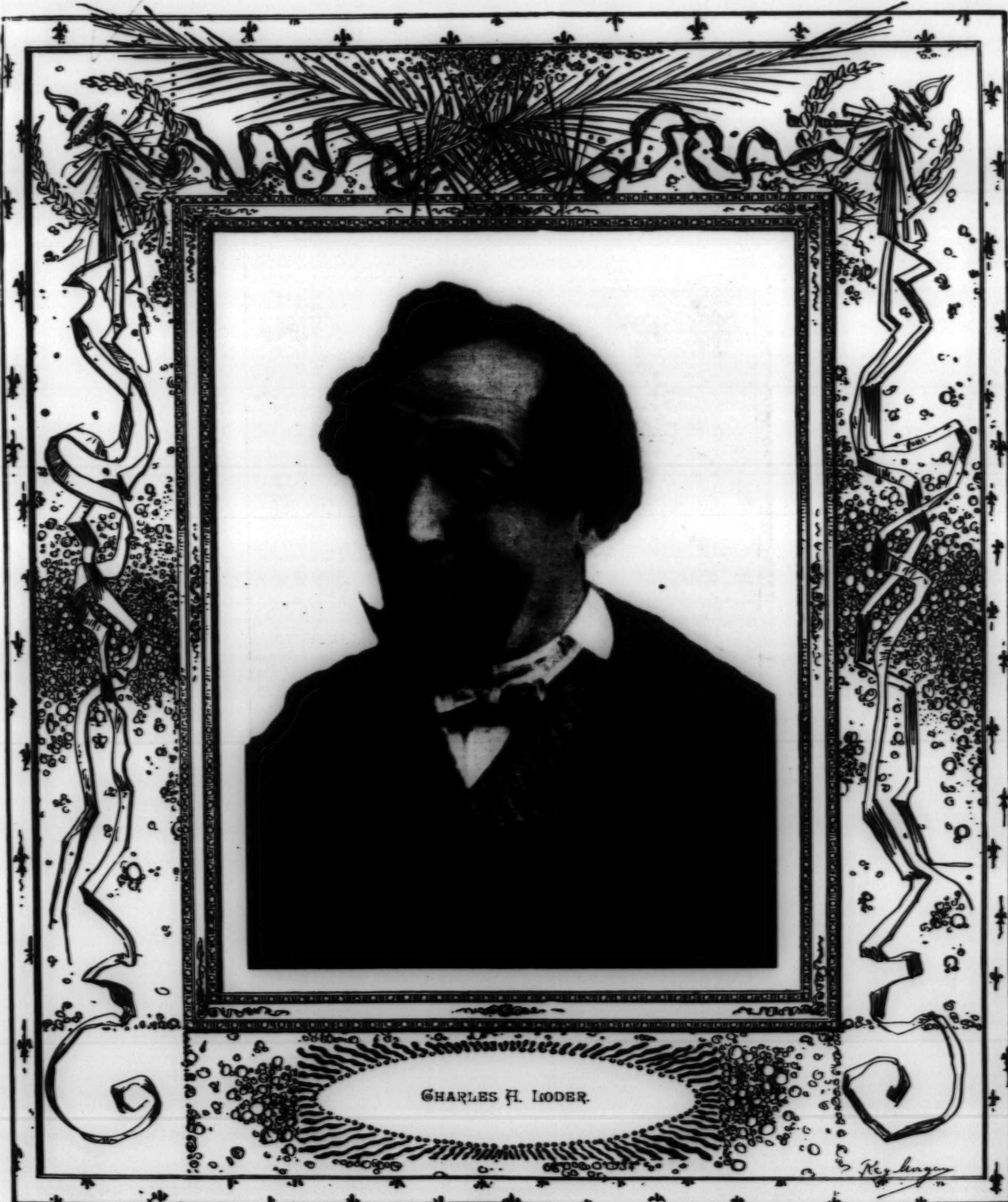
TWENTY-EIGHT PAGES

THE NEW YORK DRAMATIC MIRROR

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Sometimes it seems as though the tawny-haired Paderewski has completely knocked out his predecessor as rival in the affections of the Matinee Girls.

There is none of the leading men at present before the public who has the following that a few years ago used to be accorded to Mantell, Sothern, Kelcey, Ratcliffe, Miller and a score of other "good lookers," who used to win all our pocket money every Saturday afternoon at the box-office.

I don't think that we girls deserve the credit for this improved state of things so much as might be imagined. The times have changed within the decade. It is within the last period that the newest and greatest of feminine heroes rose on the horizon—the Football Man.

Beside his glories the matinee actor paled. Before this he had had it all his own way. The baseball man had no halo. They might slide to first in a style so brilliant as to rear up the turf, but it never made the girls' hearts on the grand stand beat any faster.

They sought the theatre and watched Kelcey make love with his shoulders, and went home and dreamed of Sothern's velvet eyes, and Mantell's husky grace, and wrote little notes on pink paper, and thought they were experiencing genuine love affairs.

At this juncture the Football Hero began to shed his gore upon Manhattan Field, and gradually the type of leading man changed. He became less beautiful and more intelligent. He rolled not his eyes and heaved not his chest.

To-day we have actors like Hackett, and Fritz Williams, and Holland, and Worthing, and Faversham, who make no bid for perpetual enshrinement in the heart of the kittenish Queen of the Afternoon.

It isn't exactly fair to rank Edward Sothern among the typical matinee heroes. He never wanted to be adored, and he once threatened a girl interviewer with all sorts of vengeance if she described him as "sweet."

I have no doubt that he would prefer to have had his eyes of moire, or taffeta, or even "nearly silk," as Mr. Joseph Weber calls it, but they just happened in the velvet class, and that settled it.

But I think if he knew that eighteen girls were lined up at the stage door waiting for him to pass by on his way to a waiting cab he would prefer to escape by a window or remain in the theatre until the crowd broke up.

An actor who is fond of a quiet life will never be a success as a matinee actor. The epidemic of domesticity which struck the profession like a cyclone within the last few years marked the cue for the Idol's exit to slow music. *Requiescat in pace!*

Yesterday (Monday) afternoon witnessed one of the most delightfully unique and modern forms of entertainment that up-to-date genius has evolved. It was at the Criterion Theatre, where Joseph Byron presented his "Life Views," or photographic scenes in life size from different plays.

It was a marvelous, fairy-like sort of an experience to sit in the darkened theatre for two hours during which hundreds of pictures were shown in scenes that brought in almost every play and every actor of note that belong to the present era.

Fancy what a wonderful thing it would be could we have such photographic matinees of the dramas in which Edwin Booth was best known!

Imagine if we of these times could sit and look upon Forrest, John McCullough, and Adelaide Neilson, and others whose names are only known to us through their historians, and whom we have never looked upon in the flesh!

The camera promises to become one of the wonders of the world within the next century. The child of the future will be able to study history looking upon moving photographs of personages, of wars and happenings of interest, bringing them back into the past as on one of the magic carpets of an Arabian Nights' Dream.

The stage will take its place among educational factors with the college and university. The mire into which it seems to be submerged at present will be swept away in the onrushing tide of advancement, and the theatre will survive—the temple of the arts.

Imagine having a letter all the way from Singapore! Last week The Matinee Girl's mail brought her such a letter, eight large pages of the friendliest sort of greeting and picturesque description from one of the far-off friends that sometimes greet us from the other end of the world, whose hands we never touch and whose eyes we never see, but with whom we can sympathize and smile and frown sometimes over the great long distance telephone that stretches from one soul to another.

It seems a marvelous mystery, this sort of

signaling in the dark, for there are some ships that do not even pass—they anchor off in the horizon where we can see the moonlight glowing on their white sails and the rockets blaze up now and then so that we can see them from our vantage on the shore.

It's great fun, this throwing kisses from New York to China and back again!

This wonderful letter, besides the latest gossip from Canton, brought The Matinee Girl some of the very prettiest colored Japanese pictures of little Japanese men on fine rice paper, exquisitely brilliant in their tinting despite their long journey.

Here are a few extracts from the letter of my Singapore correspondent:

Sometimes there was no Matinee Girl column in THE MIRROR, and it seemed like home without mother.

Of course there are some people who can sit down right next to you and do all the talking, and this may be quite as awful, but then it is always easier to gently drop a letter into the waste basket than to call the janitor to remove a bore.

I wonder how he knew about the janitor?

I suppose that in all quarters of the globe one will find scores of love-lorn boys who have clipped your words and framed them and hung them about as Angel Bennett does his mottoes.

After all, it is not so bad as many cases we read of where a love-hungry youth centers his affections on a picture. The finest velvet may cover a cobble stone.

Is not a letter, the extract of a person's intelligence, the outpour of his soul, the mirror of his soul, the reflection of his character, better than a picture?

Don't count me among those that lie down at night lisping a few sentences from your columns as a prayer to heaven!

Now it seems that I have nothing to tell you about—oh, yes, I have; but shall I tell you how it all happened, or shall I make this a guide book of the Orient, or shall I tell you to sleep with a few hard facts?

I have tried my best to make things happen; but nothing has happened to happen!

Now take Canton (I don't mean Canton, Ohio, but Canton, China): it is as dangerous a place as a "white devil" wants to be in. A white person should not go within the walls even in the daytime. One night I induced the guards to let me pass into the inner walls.

The first thing that startled me while journeying over the half-naked coolies stretched on the hard stones was the sounding of gongs, which proved to have been struck by the temple guards, who were roused from their slumber by the sound of my steps. One gong woke the numerous other guards, and altogether they made more noise than if a hundred Chinese restaurants were trying to induce the hungry traveler to partake of their chow-chow. The coolies then began to crawl about, and, disgusted with the "scare" reputation these celestial sons have, I turned home.

The next day I heard that pirates were going to capture the "Fat Shan" unless ten thousand taels were sent them. Oh, here was a chance to meet pirates! Real live pirates! We oiled our guns and cleaned our swords and daggers, only to be disappointed. It was a case of bluff. Once I hoped to become a second Robinson Crusoe through a shipwreck. This beats pirates. I was going on to Shanghai, China, in a Japanese steamer, the *Yamashiro Maru*. The officers and crew were all Japs, and the few Europeans were all sea sick, with the exception of one customs officer and myself. The waves were breaking over the sides of our vessel, which did an acrobatic act of her own, standing once on her head, to change the next second with the apparent intention of turning a somersault; but after executing it half ways, she was content with rolling herself from side to side for a few minutes, as though she imagined herself a toddler.

The ship is sinking fast. We must man the boats! went on the officer. I saw the waves break over the porthole. I put on my kimono and tied the obi around it, jumping out of my cabin with my sandals in my hand. "Take the first boat on the port side," said the officer. Then I jumped on him.

The idiot was sitting right by my cabin door studying English! Well, at any rate, if he understood what I said he will learn his lessons now on top of the smoke stack, or in some other warm place.

You must take this letter for the complete series which I have written you in the past without sending them. Blame it to a rainy Sunday in Singapore.

This communication seems so enjoyable and ingenuous and funny to The Matinee Girl that she is reproducing it, confident that her correspondent and MIRROR readers will forgive her.

Sherry's palm room on Sunday nights is getting to be a theatrical rendezvous. I can't imagine why, unless it is the famous East Indian chef who cooks curries and other Eastern dishes to such perfection.

This picturesque individual, in native cos-

tume, with turban and creakless shoes, has a special kitchen, or studio, or whatever he calls it, where he prepares his highly-spiced culinary dreams.

Then he serves them stealthily, noiselessly and deftly, and it seems as though he is moving to invisible music. You feel as though you are living in a comic opera, and this idea is intensified when one looks about and recognizes the faces of any number of stars spangled out of all reason with Sunday night appetites and a marvelous flow of merriment.

Beside a scene like this, crab meat in a chafing dish à la Shanley, served by celery-fed waiters with chronic trip-over-it, seems stale, flat and tame. Even Rector's gold tipped oyster cocktails won't do any more.

It's just as Kipling says: "Once you 'seed the East a callin', why, you can't 'eed nothin' else."

THE MATINEE GIRL.

GOSSIP OF THE TOWN.

John D. Medenice has been appointed manager of the Academy of Music, Halifax, N. S. He will continue as manager of the Royal Opera House, Yarmouth, N. S.

Maggie Weston resigned from Wicked London on Feb. 6.

Everett King is credited by the Hartford, Conn., dramatic reviewers with a remarkably successful impersonation of an opium enter in the new Blaney play, *Across the Pacific*.

Mr. and Mrs. Andrew Mackay (Elsie Mackay) have withdrawn from John Griffith's company.

Joseph M. Galtis has rewritten the Irish comedy part in *The Air Ship* for Joe F. Willard, who will play it as a Dutch major. Business continues good with this company. They were banqueted by the Elks at Champaign, Ill., in honor of Joe F. Willard, Abbott Davison, and Louis Elsman, all Elks.

Gertrude Magill joined *Across the Pacific* at Bridgeport, Conn., Feb. 13.

Johnnie Pringle's White Elephant company entertained the members of the Heubner-Settle company at Elsworth, Minn., Feb. 11.

Cute McDaniel and Mrs. M. Reed have sailed for Paris, where they will remain until after the exposition.

Janet Waldoer was at Penang on Jan. 9, having closed her successful engagement in Manila, where she and her company were received by Rear-Admiral Watson on U. S. S. *Baltimore*.

Bee Jackson, of the Castle Square Opera company, has been transferred from the American Theatre branch of the organization to the St. Louis division.

The members of the Dalrymple Comedy company were banqueted at Columbia, Mo., on Feb. 15 by the attaches of the Haden Opera House. Manager Will H. Dalrymple reports a prosperous season.

Gertrude Ewing of the Ewing-Taylor combination, will star next season in repertory.

Mr. and Mrs. Teddy Vizard have left the Keystone Dramatic company and are forming a company of their own at Washington, Pa.

C. Harry Kittredge has rejoined The Telephone Girl company and is playing his old part with great success.

Catherine Condon has been transferred from the American Theatre branch of the Castle Square Opera company to the Chicago branch of the organization.

It is reported that Guy Bates Post, now playing the leading juvenile role in *Children of the Ghetto*, will be the leading man in Sarah Truax's supporting company during her special season of Shakespearean revivals in New York next Spring.

Maude True Knowlton will continue with Delcher and Hennessy's Brown's in Town.

Charlotte Deane has been transferred by J. Wesley Rosenquist from The Village Postmaster to The Great Ruby for the part of the Honorable Kathleen Denie, for the Fourteenth Street Theatre run of the play.

Eleanor Kent has gone to Europe to study for grand opera.

Mrs. John T. Raymond has returned to New York, having resigned from Nance O'Neill's company.

The Mittenthal Brothers, proprietors of the Aubrey Stock company, have purchased outright *Lost in New York* and *The Red, White and Blue*.

Ed W. Rowland and Ed Clifford have in preparation the production of *Cion T. Murphy's Irish Play*. The Game Keeper. They will also control the rights of *The Heart of Chicago* next season.

William Bonelli has purchased three plays this winter. One is a comedy now running in London, which he will produce in the near future.

The O'Mara Concert Party, headed by Caro Roma and Joseph O'Mara, are successfully touring in Ireland.

Edward Harrigan contemplates reviving *Old Lavender* for a road tour.

Lisde Leigh, who arrived in New York recently after the closing of *Mlle. Fifi*, was immediately signed to play *Mary Borden* in The Village Postmaster, opening in Cleveland, O.

As Mrs. William A. Brady (Grace George) was leaving her dressing-room at the Fifth Avenue Theatre on the night of Feb. 15 a two-carat diamond dropped from her finger ring. It was found by little Ray Lee, who returned it and received a reward and an increase in salary.

The benefit for William P. Cullen, manager of the Duquesne Theatre in Pittsburgh, on Feb. 9, netted \$1,670.50.

Grace Vaughn, prima donna, and George Mitchell, tenor, joined the A Bunch of Keys company on Feb. 12.

Emily Lasselle, after a serious illness with congestion of the lungs, is slowly regaining her health at her home in this city.

Pinkey Freedman was married on Feb. 13, at Ansonia, Conn., to Esther Bernstein, a non-professional, of this city.

The pupils of Hart Conway's Chicago School of Acting gave a highly successful matinee at Studebaker Hall, Chicago, on Feb. 8. Pinkey's *The Weaker Sex* and a one-act play, *After the Matinee*, were presented, especial praise being bestowed upon the performances of Maud Light, Rosalind Chapman, Maisie Griffith, Edith Hinkle, Alice Geer, Robert Sanford, Robert McKay, S. B. Murrell, William Cloughman, and Seymour Rose. Mr. Conway's system of instruction came in for the hearty commendation of the critics.

Bettine Robinson (Mrs. Myles McCarthy) has been ill at Grange Lake, O., nervous prostration having been brought on by overwork. Ada Grill assumed her part at a moment's notice. Mrs. McCarthy will rejoin the company at Ashtabula, O., where they play a return date.

An audience that filled every seat at the Academy of Music, Brooklyn, and left many standing turned out to greet the *Amaranthus* of Ernest O. Jacobson was intrusted with the leading role. Daniel Dowling, and his work was approved. Alfred Young was seen in the character of Doctor Pangloss, and gave a thoroughly artistic and finished performance. John E. Irwin won new laurels in a strong character part. Zekiel Homespun, Marion Stanley was tendered a warm reception upon her appearance for the first time this season, and played *Closely Home* upon understandingly and with her usual charm. Good performances were also contributed by Hugo Winter, J. Frank Dalton, and May Cornell.

THE AMERICAN DRAMATIST.

Dedicated to The American Dramatist Club.

My brother playwrights, since it's here,
The final *fin-de-siècle* year,
Grant me five minutes, more or less,
My thoughts and feelings to express
On what is curst and what is blest
In playwrights, plays, and all the rest.

May all the plays we write be acted,
And crowded audiences attracted;
May stars behave with good intent.
And not begrudge,—say, ten per cent!
May managers be glad to con
Each work we've shed our brain-blood on,
And never be too much afraid
To say it's good before it's played,
Nor wait till on a foreign stage
A foreign play is all the rage.

It's said that managers (so be it!)
Can tell a good play, when they see it.
True, if, through Europe while they roam,
They see it far away from home.
But bear in mind there's nothing worse
We can do than attempt blank verse;
Though, if it's bad, they will not know it.
Yet, good or bad, it damns the poet.

Let us adapt, when so inclined:
The offspring of some alien mind,
If defty to our stage beguiled,
May prove a fine adopted child.
From whom the adapter sought to banish
The faults it had in French or Spanish.

To force should we divert the brain,
This certainty we'll still maintain—
The judge on the dramatic bench
Thinks well of farces,—if they're French.—
And his professional sagacity
Will gladly stake on their salacity.
Such masterpieces come to stay,
And in the "long run" always pay.
Lending themselves to analytics
Of most approved, accomplished critics,
Who tell us how a play should go,—
Without the power to write one so.

Should problem plays enjoy our favor,
The special sin that gives them savor
(Forbid by the commandment Seventh),
Finds countenance with the Eleventh,
And puts the moral sense to rout
If she who sins is not found out.
But, in the problem play she must,
To bring the punishment that's just.
An auditorium's bliss begins
When once a lovely woman sins:
Tumultuous cheers delight betoken
The moment that her heart is broken,
And we forgive her, dead or living,
Because she's sinned beyond forgiving!

If Ibsen had been born in Sweden,
Instead of Norway's Arctic Eden,
No doubt admirers, then as now,
Would crown his virisective brow,
Finding, in doubtful themes, or pure,
A moral Swedish movement cure,
That, acting on a low vitality,
Spurred up a virtuous immorality.

The law's awake at last, and, i-rate,
Has laid its hand upon the pirate.
Accordingly, each coming year
We've more to hope, and less to fear.
Since long-armed justice scarce can fail
To land the drama thief in jail.
Who steals our purses may steal trash,
According to the amount of cash;
But he who robs us of our plays
Steals that whereby we hope to craze
The continent, from sea to sea,
Wherever theatres may be.—
Robs us of that which makes him rich
(Perhaps), and leaves us in the ditch.

Protect us from that senseless passion
Which makes the foreigner the fashion,
And tries to make the sour taste sweetish,
With now a fad and now a fetiche,
And worships the Euro-pean solely.
Disdaining home productions wholly,
As though a foreign name were law,
Because to say it strains the jaw

IN OTHER CITIES.

SAN FRANCISCO.

The Frawley co. is bringing to a close a most successful season at the California. The genial impresario whose name the co. bears came up from the South about Thanksgiving last, and ever since he has presented one play a week to his admirers. T. Daniel, of that ilk, started in with melodrama, made it go, and just as the public began to get tired of heroines and villains, he treated us to French comedy. The result is that T. Daniel is pleased with himself and the world. In his season he has shown us some good actresses, and has presented some charming plays. The fact that his leading women have warred among themselves from time to time has only served to make his co. and himself more talked about, more sought after. And when the genial Tim returns to the latter we shall welcome him again as if he did not belong here. The play presented Feb. 4-10 was *The Cuckoo*. It was a poor adaptation though it did fairly good business. An Unconventional Honeymoon, 11-17, was a great deal better. It proved to be *The Transit of Leo* in disguise. A pretty comedy, evolved from the time-honored struggle for supremacy between a male and female, introduced to the San Franciscans by Keith Wrennem, and introduced to the women of the city by the author of *Tim*. The plot is simple enough, the characters are well drawn, the situations are good, the music is good, the scenes are well arranged, the costumes are well made, the acting is good, the play is good. The Frawley co. is bringing to a close a most successful season at the California. The genial impresario whose name the co. bears came up from the South about Thanksgiving last, and ever since he has presented one play a week to his admirers. T. Daniel, of that ilk, started in with melodrama, made it go, and just as the public began to get tired of heroines and villains, he treated us to French comedy. The result is that T. Daniel is pleased with himself and the world. In his season he has shown us some good actresses, and has presented some charming plays. The fact that his leading women have warred among themselves from time to time has only served to make his co. and himself more talked about, more sought after. And when the genial Tim returns to the latter we shall welcome him again as if he did not belong here. The play presented Feb. 4-10 was *The Cuckoo*. It was a poor adaptation though it did fairly good business. An Unconventional Honeymoon, 11-17, was a great deal better. It proved to be *The Transit of Leo* in disguise. A pretty comedy, evolved from the time-honored struggle for supremacy between a male and female, introduced to the San Franciscans by Keith Wrennem, and introduced to the women of the city by the author of *Tim*. The plot is simple enough, the characters are well drawn, the situations are good, the music is good, the scenes are well arranged, the costumes are well made, the acting is good, the play is good.

HOWARD C. RIPLEY.

DETROIT.

At the Detroit Opera House Julia Arthur in *Moie* opened a week's engagement Feb. 19 to a large house. Whatever may be said of the merits of the play, there can be no difference of opinion as to the beauty of its stage pictures. The co. is competent and the mountings are superb. Jefferson De Angelis 26.

At the Lyceum, Kellar made his annual appearance 18-24. He has many new illusions and his popularity improves with each visit. Mathews and Bulger at *Whitney's*, Isham's Octosons, including Belle Davis, are crowding the house nightly. Just Before Dawn 25-3.

The Elks' benefit was given at the Lyceum Theatre last week. All tickets, about 2,300, had been disposed of before the day of the performance. The entertainment was given by a professional co. the main attraction being the boyish talent. The orchestra was under the direction of Mark Keintz, of the Detroit Opera House. The performance opened with a minstrel first part. The second section of the programme was made up of specialties given by the vaudeville people in the city at the time. The third division of the programme was the presentation of *Topaze*. *Topaze* was the chief attraction played at the Lyceum. Flowers were sold in the foyer of the theatre by Alice Berlitz, Roselle Knott, and Louise Collins, of the *Quo Vadis* co. The festivities closed with a reception at the Light Infantry Armory in the evening, when a banquet was given to the guests. Taken all in all, it was one of the most successful affairs of its kind ever given in this city.

Manager E. H. Stair of the Lyceum, has gone to the Bermudas for his health. During his absence Assistant Manager Niedl is in charge.

The Bijou Theatre, Chicago, has been added to the Stair circuit.

John G. Edward, a popular Detroit amateur has decided to make the stage a profession, and has gone East to seek an engagement.

There is considerable talk here of a new building to be erected by subscription by the women of Detroit.

There is great need here for a suitable hall for concerts and lectures, and if the women's building matriculates it certainly should have a large patronage from these sources. It is said that \$50,000 has already been raised for this purpose.

FREDERICK KIMBALL.

The *Idol's Eye* is still running so strong at the Tivoli that the management dare not take it off.

News from the popular playhouse tells of the reappearance of Field M. Mace and the latest appearance of Phyllis Young, a granddaughter of the great Brighton Young.

The young lady, who is bright and attractive, was discovered in Salt Lake City by the clever stage manager of the Tivoli, George E. Lask.

Aladdin, Jr., was revived at Moroso's Grand 5, and is running yet. Brilliant scenery, gorgeous costumes, catchy songs, marches and dances, with a splendid chorus. The old favorites of the co. are at their best, including Tom Powers, Edith Morrison, Hattie Bell Ladd, Bessie Fairbairn, William Wolff, Winfred Goff, and Arthur Woolley. Bella Hart, a new soubrette, is making a hit. Frank King is responsible for a pretty transformation scene. Extravagance is popular with San Franciscans.

The Jeffries Sharkey pictures at the Alhambra are all the rage. The new attractions are sure to see every move in the light during the whole twenty-five days of it. Two performances a day, and the best business the house has yet known. Managers Ellinghouse and Mott deserve a word of praise for their energy and enterprise.

Pusey and St. John appear at the California 18 in *Who is Who*. FRED S. MYRTLE.

MILWAUKEE.

An impressive and artistic performance of *The Bell* was given by the Thanhouser co. at the Academy Feb. 19 before a large audience. Frederick Paulding was cordially greeted on his appearance in the role of Mathias, and his interpretation of this trying character was one of the best things he has done in Milwaukee. He gained his effects by quiet and natural methods, and offered a portrayal full of strength and intensity, quite free from exaggeration, but thorough, realistic and convincing. Edgar Allan made a manly and heroic Cuthbert. W. C. Chapman exhibited a clever make-up as Hans. William Verance was a typical Father Walter. Louis Hepburn offered a praiseworthy bit as Dr. Zimmer, and Otto Jones in a small part did well. Mary Emerson as Catherine, Frances Whitehouse as Amelie, and Lulu Harting as Sonja in their roles all full justice, and John Tammie, Samson, and Samuel Lewis being invisible in the dream scene had only opportunity to display their eloquence and ability. The skillful stage management of Frederick Paulding was apparent in the production. *Ineq* 24.

A Royal Reception amused a large audience at the Alhambra 18, the performance being chiefly composed of specialties. In the farcical pot-pourri which succeeded the curtain, Frank Purcell created heaps of amusement, which was ably assisted by Edith Kingsley, J. H. Taylor, John G. Odell, James E. McBuff, Claire Maynard, and May Evans. The marvelous tumbling of the Florentine Troupe excited storms of applause, and the alleged plot, incidental specialties, and animated efforts of the entertainers, formed on the whole a very fair and diverting performance. A Hot and Tense 25-3.

Manager John M. Handley states that the Bijou experienced the largest week's business in three years 11-17, during the run of *Hearts of Oak*. From the present outlook, the management of this popular theatre will be able to announce a very satisfactory season, in result of which Mr. Handley's indefatigable efforts are doing much to accomplish in which good work he is greatly assisted by Treasurer John Casper, and an able corps of assistants. The current attraction in Secret Service, with The Telephone Girl to follow 25-3.

Engines Blair, in *A Lady of Quality*, played a satiric and sentimental at the Davidsons 15-17. Adolf Phillips' co. presented *A New York Story* 18-24. The Corner Grocery 19 to large and well pleased audiences. The Pirates of Penzance was given by local talent 20. F. Hopkins' Smith will give readings from his own work 21. Mr. and Mrs. Kendall 22-24. *Quo Vadis* 25-3.

The play on the Pabst Theatre presented from 18-24, a benefit to Pauline Welch, the accomplished leading woman of this excellent organization. The house was crowded to the doors with one of the most enthusiastic audiences of the season, who rewarded Miss Welch's magnificent interpretation of the title role, and the work of the remainder of the co. with vociferous applause. The tremendous ovation which the character-beneficiary was a fitting tribute to the talented actress gained popularity. The Fifth Wheel will be given 21. *Painted Ladies* 25. The Twenty-third Grand Concert of the A Capella Choir will take place at the Pabst 23.

Frederick Paulding assumed the responsibilities of a godfather to Frederick Allen Hall, infant son of Allen Hall, the Academy's extremely popular treasurer. Elsie Berthelet is visiting his home in this city. CLAUDE L. N. NORRIS.

PROVIDENCE.

Mam'selle Atkins opened a week's engagement at the Providence Opera House Feb. 19 under unfavorable conditions, but before a large audience. Pauline Edwards, who had been ill, was unable to take the role, but our critics praised her work in *Today's Paper*. Rose Bonnemont played the part, and she played it well, considering that it was her first appearance in it. Elsie Fay, who made a hit in Boston, was ill and out of the cast. These changes, coupled with cutting and pruning of the plot, made a disappointing performance a little disappointing. However, there was no fault in the management and undoubtedly after a few more performances it will prove a decidedly bright and entertaining production. It is funny, has good music and is well equipped with scenery and costumes. Mam'selle Atkins, a brilliant soprano, made the hit of the performance. Other prime parts were played by Will Armstrong, George C. Bradford, Jr., Richard Carl, Etienne Girardot, Mamie Gilmer, Mrs. McKee Rankin, Nellie Bonnemont, Charles Dohm, and Suite Edwards. The co. is a large one and May Gabrielle, the musical director, is a hard worker. Daniel Squire 20-28. John Drew 1-3.

The new Elsie Fay, who has played comedy and melodrama since its opening last fall, jumped into vaudeville 19-24, offering the Bohemian Show. The Four Columns headed the bill in running for office. It goes without saying that this clever family made a hit. The Rosso Midgets also created quite a sensation with their boxing act, and the imitations of Arctic Bear, by the Rosso were him mostly applause. Harry and Anna, Fred White, Fred Lewis, Three Nickel Sisters, Yorkie and Adams, and Diana made up the remainder of the bill. Business very good. A Stranger in a Strange Land 26-3.

The charity fund of Providence Lodge No. 10, Theatrical Mechanics, was increased several hundred dollars by a brilliant concert given at the Providence

Opera House evening 18. Manager Wendelstaeger, of the Providence, not only gave his theatre to the association, but participated in the programme by directing an orchestra of nearly fifty musicians from our various theatres. This was the first time he had wielded the baton since he became manager of the house in which he won his first laurels as a musical director. The long programme was excellent in every respect. Daniel Sully gave a few recitations and told a few stories in his own peculiar way. Earle Reming, of the Providence, and Pringle's Georgia Minstrels 4-10, a good attraction. The Music Makers and H. R. Roberts co. in Mrs. Quinn's Twins and Arkansas-Pogue revisited this house 11-17, under the management of W. S. Ford, Portland, and was well patronized. The Much Johnson opened for a week 18 to a good house.

At the Metropolitan Feb. 8, Emma Nevada, assisted by Selden Pratt, pianist, and Louis Blumenberg, cellist, was listened to by a good lot of concert lovers.

Ellie Brooks' picturesque musical spectacle of victories of Old Glory on land and sea, in connection with the Oregon National Guard Third Regiment Band, and with Charity Martin, soprano, Ernesto Baldwin, harpist; Claude Sperry, trombone soloist; Albert Foss, violinist, and selections by the Weber Ladies' Quartet. The stage was prettily decorated by Stage Manager Dooley with potted plants and colored electric lights.

A testimonial concert is being arranged for D. W. Reeves, the well-known bandmaster, who has been ill for several weeks. Bowen R. Church, of the American Band, has the affair in charge.

HOWARD C. RIPLEY.

DETROIT.

At the Detroit Opera House Julia Arthur in *Moie* opened a week's engagement Feb. 19 to a large house. Whatever may be said of the merits of the play, there can be no difference of opinion as to the beauty of its stage pictures. The co. is competent and the mountings are superb. Jefferson De Angelis 26.

At the Lyceum, Kellar made his annual appearance 18-24. He has many new illusions and his popularity improves with each visit. Mathews and Bulger at *Whitney's*, Isham's Octosons, including Belle Davis, are crowding the house nightly. Just Before Dawn 25-3.

The Elks' benefit was given at the Lyceum Theatre last week. All tickets, about 2,300, had been disposed of before the day of the performance. The entertainment was given by a professional co. the main attraction being the boyish talent. The orchestra was under the direction of Mark Keintz, of the Detroit Opera House. The performance opened with a minstrel first part. The second section of the programme was made up of specialties given by the vaudeville people in the city at the time. The third division of the programme was the presentation of *Topaze*. *Topaze* was the chief attraction played at the Lyceum. Flowers were sold in the foyer of the theatre by Alice Berlitz, Roselle Knott, and Louise Collins, of the *Quo Vadis* co. The festivities closed with a reception at the Light Infantry Armory in the evening, when a banquet was given to the guests. Taken all in all, it was one of the most successful affairs of its kind ever given in this city.

Manager E. H. Stair of the Lyceum, has gone to the Bermudas for his health. During his absence Assistant Manager Niedl is in charge.

The Bijou Theatre, Chicago, has been added to the Stair circuit.

John G. Edward, a popular Detroit amateur has decided to make the stage a profession, and has gone East to seek an engagement.

There is considerable talk here of a new building to be erected by subscription by the women of Detroit.

There is great need here for a suitable hall for concerts and lectures, and if the women's building matriculates it certainly should have a large patronage from these sources. It is said that \$50,000 has already been raised for this purpose.

FREDERICK KIMBALL.

MONTREAL.

Rose Whately's pretty romantic drama, *Fair Virginia*, was the talk of the Academy Feb. 19-21. The play is free from sentiment and chatty and tells an interesting story well. Mr. Whately shows to advantage in the character of the dashing Confederate colonel. Miss Fullis as Virginia Esmond, and Miss Knowles as Nell Esmond are also good. Lewis Morrison 22-24.

The management of Her Majesty's have this week to make up for the rather poor high-class vaudeville show at fairly moderate prices. Most of the artists taking part are well known in vaudeville circles. The best includes Gus Williams, Mlle. Azara, Richard Marlowe, and Madge Fox. Robert B. Mantell in *The Dagger and the Cross* 26-3.

The performance of Friends given by the Theatre Francaise stock co. was an excellent one. Lucine Henderson, who appeared in her original part of Adrain Kirke, the musician, produced the play with great care and attention to detail, and his piano playing in the third act can scarcely be spoken of too highly. Many pianists who give concerts at high prices might take pointers from Mr. Henderson on execution and technique. J. M. Hayes gave an excellent and original sketch of *Paden*. Mr. Frank Nelson gave a powerful performance of Hans Otto; it is the best work he has done this season. Fred Webber gave a pleasing and capable portrayal of Jack Paden, Jr., and Joseph Cleworth's work as the polished villain, Huntley, was excellent. As Marguerite Otto Tenesse Mayne made another brilliant favor. Mrs. Cleworth's manner and style, favoritism and her recitation of Jack's part in the first act deserves special praise. Eugenie Haydon's character was in sharp contrast to the pert maid of last week, but was equally well done. The Metweds head a good vaudeville bill. Aristocrats 26-3.

The Theatre Royal has an unusually good bill in *Tim Murphy*. The play seems to string together a number of excellent specialties. The bicycling riding of Willie Dunay, the singing and dancing of Bessie Phillips, and the eccentric dancing of W. H. Mack and Willie Dunay are features. The Utopians 26-3.

The Grand Stock co. gave its first war play week of Feb. 18, when *Hold by the Enemy* was presented. The performance throughout will compare very favorably with any of the productions of this play given here by travelling co. Thurlow Bergen and Perez Cooke, of the Pike Stock, Cincinnati, were added to the regular cast, and each created a good impression. Charles Avery as "Colonel Present" was the recipient of unanimous applause. Theayne Reynolds sustained the role of Thomas Henry Bean well. Too much praise cannot be accorded Mr. Reynolds for his good work throughout the season. Herman Sheldon was excellent. William Webb carried the part of Uncle Rufus with much feeling, and the minor parts were well taken. As Lavinia Shemmon is resting this week, the part of Uncle Rufus will be filled by the young James K. Hackett at the Star and relieved him of \$100 and a roll of stage money. The money was recovered.

REINHOLD and Macbeth: all superbly produced. Every performance proved a house filler and audience satis-

fied.

The Little Minister 12-14. The interpretation did not meet anticipation.

Corday's 14-16, good attraction. The Music Makers and H. R. Roberts co. in Mrs. Quinn's Twins and Arkansas-Pogue revisited this house 11-17, under the management of W. S. Ford, Portland, and was well patronized. The Much Johnson opened for a week 18 to a good house.

At the Metropolitan Feb. 8, Emma Nevada, assisted by Selden Pratt, pianist, and Louis Blumenberg, cellist, was listened to by a good lot of concert lovers.

Ellie Brooks' picturesque musical spectacle of victories of Old Glory on land and sea, in connection with the Oregon National Guard Third Regiment Band, and with Charity Martin, soprano, Ernesto Baldwin, harpist; Claude Sperry, trombone soloist; Albert Foss, violinist, and selections by the Weber Ladies' Quartet. The stage was prettily decorated by Stage Manager Dooley with potted plants and colored electric lights.

A testimonial concert is being arranged for D. W. Reeves, the well-known bandmaster, who has been ill for several weeks. Bowen R. Church, of the American Band, has the affair in charge.

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4 CORRESPONDENCE

ALABAMA.

BIRMINGHAM.—**O'BRIEN'S OPERA HOUSE** (R. S. Douglas, manager): Olympia Opera co. enjoyed good business and made most favorable impression Feb. 14. The Minstrels had large audience 12-17, and good satisfaction. Willie Collier in Mr. Smooth captured a big house 16. The performance was one of the season's treats. James O'Neill and a strong co. presented The Musketeers 17 to large and enthusiastic audiences. A Colonial Girl 18. Creston Clarke delighted a Colored audience 19. Creston Clarke and Adelaide Prince as Olympia were excellent. Paderewski 23. James Young 24. The Adventure of Lady Ursula 26. Wilbur-Kirwin Opera co. 27-3. Tim Murphy 5.—**JEFFERSON THEATRE** (R. S. Douglas, manager): Eddie Elsler in The Christian will open this new Theatrical temple 7. Richard Mansfield 8. A Texas Steer 9. Ward and Vokes 10. The Devil 11. (H. C. Parsons, manager): O'Reilly, humorist, received liberal applause from a large gathering 21. Chicago Glee Club 26.—**ANITDORUM** (Ben S. Thelin, manager): Woodward-Warren co. had fair business 12-17. **Reportoire:** The Irish Hero. Why Jones Left Home. Bentfrow's Pathfinders opened for week 19 to fluttering business. **Cardckers** opened 5-10. **Theodore Thomas Orchestra** 14.

MONTGOMERY.—**McDONALD'S THEATRE** (G. Peters, manager): Olympia Opera co. in The Pearl of Safety. The Gold King. A Lawyer's Wedding. The Egyptian Princess. By the King's Command. For Honor's Sake. And an American in Cuba made a fair impression on fair business Feb. 12-17. **LaSalle's Faust** 22. Bentfrow's Pathfinders 26-3.—**MONTGOMERY THEATRE** (R. E. Hirschfeld and Brother): A Colonial Girl 13. James Young in Lord Byron to fair business 14. 15. West's Minstrels to crowded house 16. Creston Clarke and Adelaide Prince in David Garrick and The Last of His Race to small audiences 17. Wilbur-Kirwin Opera co. opened for a week in The Two Vagabonds 18 to large audience 19. 20. **ITEMS:** Constance Kondrak as Lady Ursula and W. Lewis as Lord James made hits in Lord Byron. Waterbury Brothers and Tenner will join West's Minstrels March 18 at Denver. Mrs. West is traveling with the co. on a visit through the South. Allen's Minstrels are billing the town for a performance under tent 22.

MOBILE.—**THEATRE** (J. Tannebaum, manager): A Colonial Girl 12. Creston Clarke 14. 15. Presented Hamlet. David Garrick. and The Last of His Race to fair business. Performance excellent. James Young in Lord Byron 16; large business. His new play received commendation from press and public. West's Minstrels 17 played against the elements and drew only fair audience. R. J. Jones and Carroll Johnson received warm applause—entertainment satisfactory. Peters Comedy co. 19-22. Paderewski 24.

SELMA.—**ACADEMY OF MUSIC** (Rosen and Long, managers): Creston Clarke, Paderewski, presented The Last of His Race to a large and pleased audience. Olympic Opera co. failed to appear 15-17. Peters Comedy co. 26-3.

DECatur.—**ECHOL'S OPERA HOUSE** (T. P. Little, manager): LaSalle's Faust to medium house Feb. 16; performance good. Schubert Symphony co. 28.

TALLADEGA.—**CHAMBERS' NEW OPERA HOUSE** (George W. Chambers, manager): A Jay from Jayville Feb. 14; audience fair.

ARIZONA.

PHOENIX.—**DORRIS THEATRE** (E. M. Dorris, manager): Western Vandeville co. Feb. 13 canceled. All a Mistake to light business 14. 15. Darkest Russia to good business 16; pleasing performance. Hunt Stock co. 19-23. Scalchi Concert co. 24.

TUCSON.—**OPERA HOUSE** (A. V. Grossetto, manager): Hunt's Stock co. Feb. 12-17; light business; performance good. All a Mistake 19. The Three Musketeers 24. Too Much Money 25. His Better Half 1.

ARKANSAS.

LITTLE ROCK.—**CAPITOL THEATRE** (R. S. Hamilton, manager): The Christian Feb. 12 S. R. O.; performance excellent. Why Smith Left Home 14; large house; performance good. Brown's in Town 15; fair audience; performance good. Nashville Students 16; topheavy house; performance poor. The Prodigal Father 18. Delta Pringle co. 20-24. A Hot Old Time 2. 28. Rich and Bowers' Minstrels 1. Hans Hasson 2. Other People's Money 5.

HOOT SPRINGS.—**OPERA HOUSE** (Brigham and Head, manager): The Christian Feb. 12. Brown's in Town 14; good house; audience pleased. Why Smith Left Home 15; medium business. Nashville Students 17; good house. The Prodigal Father 20.

HELENA.—**GRAND OPERA HOUSE** (Newman and Ehrman, managers): The Christian Feb. 14; S. R. O.; performance excellent. The Prodigal Father 16; poor house; audience good. All a Mistake 18. The Three Musketeers 24. Too Much Money 25. His Better Half 10.

CALIFORNIA.

OAKLAND.—**MACDONOUGH THEATRE** (Ed. Swift, manager): Macdonough Stock co. presented Nurses Feb. 12-19 to good houses. The cast was excellent. Ben Howard, Clarence Montaine, and Gertrude Foster doing specially very clever work. Dr. Bill 19-23.—**DETROIT THEATRE** (Landers, Dill, manager): Grand Stock co. in The Christian 12-18; production and business good. The Sleeping City 19-25.—**ITEM:** The Macdonough Stock co. will go on the road for three weeks 26, during which time the Bostonians, The Old Homestead, and other road co. will appear at the Macdonough.

LOS ANGELES.—**THEATRE** (H. C. Wyatt, manager): The Boston Lyric Opera co. in Boccaccio, Martha, and The Chimes of Normandy Feb. 11-17; pleasing performances; good houses. Said Pasha 18.—**MOROSCO'S BROADWAY THEATRE** (Oliver Morosco, manager): New Stock co. appeared to great advantage in A Bachelor's Romance 11-17; business large. A Glided Pool 18-24.

SACRAMENTO.—**CLUNIE OPERA HOUSE** (George W. Fivis, manager): Jules Grau Opera co. Feb. 11-17 to good business; co. has good soloists, and the chorus work deserves mention. **Reportoire:** The Bohemian Girl, The Mikado, Wang, Olrette, The Bohemian Girl, Mrs. Martin, and Ermine.

BAKERSFIELD.—**SCRIBNER OPERA HOUSE** (W. H. Scribner, manager): Elsford co. Feb. 12-17 in A Flag of Truce, The Rival, The Banker's Daughter, The Great Metropolis, A Nutmeg Match, and Uncle Dudley; good performances; full houses. Lee, hypnotist.

FRESNO.—**BARTON OPERA HOUSE** (R. G. Burton, manager): Elsford Stock co. 24 in The Idler, The Black Flag, Robinson Crusoe, and The Ensign His Better Half 14; fair business. Dalley Stock co. 18-24. The Bostonians 3.

SAN JOSE.—**VICTORY THEATRE** (Charles P. Hall, manager): His Better Half Feb. 10, 11; satisfactory performance; good business. The Old Home 17; crowded house.

SAN DIEGO.—**FISHER OPERA HOUSE** (John C. Fisher, manager): Captain Charles Humphreys, U. S. A. The Artillery, in legendland; large house; audience delighted.

FONOMIA.—**ARMORY OPERA HOUSE** (N. C. Peiley, manager): His Better Half to fair audience Feb. 17. The Midnight Charge (local) 23, 24. Louise Bruehany Concert co. 28.

COLORADO.

COLORADO SPRINGS.—**GRAND OPERA HOUSE** (S. N. Nye, manager): Blanche Walsh presented La Tosca Feb. 16. Melbourne Macdowell was unable to appear; his place being well filled by James Nelson. Sowing the Wind 17. Frederick Ward (return engagement) presented his new play, A Devil's Jest 18. To S. R. O. The play is good, but was not so well received as others Mr. Ward has given us. The Little Minister 5.

PUEBLO.—**GRAND OPERA HOUSE** (H. F. Sharpless, manager): At Gay Coney Island Feb. 13; good business. Blanche Walsh 14, 15 in Cleopatra. Sowing the Wind 18.

GREELEY.—**OPERA HOUSE** (W. A. Heaton, manager): Morrison's Faust Feb. 14; large house; good performance.

ASPEN.—**WHEELER OPERA HOUSE** (Billy Van, manager): Sowing the Wind Feb. 13. Richards and Pringle's Minstrels 21. The Little Minister 23.

OURAY.—**WRIGHT'S OPERA HOUSE** (Dave Pugh, manager): Sowing the Wind Feb. 14. Alvid's Minstrels Feb. 15; crowded houses; good co.

GRAND JUNCTION.—**PARK OPERA HOUSE** (Edwin A. Haskell, manager): Sowing the Wind Feb. 12. Richards and Pringle's Minstrels 23.

CONNECTICUT.

NEW HAVEN.—**HYPERION THEATRE** (G. B. Russell, manager): Mrs. Leslie Carter in Zaza Feb. 15-17. Julia Marlowe 18. S. R. O. 19 in Barbara Frietchie. The Floor Walkers 23. Wilbur Opera co. 26-3. Burton Holmes 5. Maude Adams 14. Symphony Concert 15. Frank Daniels 17. Lewis Morrison 24. Sir Henry Irving and Ellen Terry 21.—**ITEM:** Grand Opera House (G. B. Bonnell, manager).

W. H. Van Brunt, assistant manager: Across the Pacific packed the theatre 13-17. The melodrama was splendidly staged and acted. The special scenes and thrilling battle scenes with Gettysburg came as a climax to the fourth act. Harry Clay Bianey had a congenial comedy role. A Trip to Coontown, with Cole and Johnson, met with success 18-21. Many new features and novelties have been introduced. Vanity Fair 22-24. Why Smith Left Home 26-27. A Female Drummer 1. The Gunner's Return 2, 3. Gay Masquerades 8-10.—**ITEMS:** Mrs. Leslie Carter was entertained while here by her son, who is a student at Yale. Morris Steinert's "Reminiscences," that Putnam's Sons published last week, has a very pleasant reference to his friend, Mr. G. B. Bonnell, the manager of Hyperion and Grand. Who has been ill, but with Mr. Steinert for some time—Edgar Stillman Kelley lectured before the Yale Music School 29.

JANE MARLIN.

HARTFORD.—**PARSON'S THEATRE** (H. C. Parsons, manager): A Night in Chinatown Feb. 13-17 received fair patronage. Wilbur Opera co. 19-24; large audiences. J. E. Conly, Hartie Richardson, and Margaret Bolton still have the leading parts. Miss Bolton here by her son, who is a student at Yale.

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IDAHO.

BOISE CITY.—**COLUMBIA THEATRE** (James A. Kidder, manager): The Little Minister Feb. 19. James Kidder-Hanford co. 23, 24.

POTACELLO.—**PAVILION** (H. B. Kinport, manager): The Little Minister Feb. 21.

WALLACE.—**MASONIC TEMPLE** (M. J. Flohr, resident manager): Passion Play pictures Feb. 16, 17.

ILLINOIS.

BLOOMINGTON.—**GRAND OPERA HOUSE** (J. T. Henderson, manager): Next Door Feb. 13; good performance; good house. Opie Reid and Wallace Bruce Ambrose 15 in readings and stories; small house. A Poor Relation 17 made a hit; co. excellent. Two Little Vagrants 19; small house. Patriotic Concert co. 20. Devil's Auction 21. Children of the Ghetto 22. A Black Sheep 23. **COLIBRE** (M. J. Seymour, manager): Singers and Cello 23. **ITEM:** Shipp and Collins' Winter Circus closed here. This was the co.'s first season, and was in the nature of an experiment. Next year the co. will be organized to play the whole season.

LINCOLN.—**BROADWAY THEATRE** (Conrad and Foley, managers): William Owen co. Feb. 13, 14 to good houses. The Lady of Lyons and The Merchant of Venice; audiences pleased. Uncle Josh Sprague 15 pleased a small house. Don't Tell My Wife 16; poor performance; small house. Willets lectured 17. Little Vagrants 20; small house pleased. What Happened to Jones 23. Tammany Tigers 1. Because She Loved Him So. 3. Eugenie Blair 5. Eight Bells 10.

ALTON.—**TEMPLE THEATRE** (W. M. Savage, manager): Don't Tell My Wife Feb. 14 pleased a good house. The Dazzler 18 pleased a packed house. What Happened to Jones 19. Wills Brothers 21, 22. Brown's in Town 24. Midnight in Chinatown 25. Delta Pringle 26-3. **ITEM:** Madame Savage has given a new dress curtain, the wife of A. Kennedy, Miss Pfeifer and Miss Lucifer, the Dazzler, were both ill here and unable to appear.

SPRINGFIELD.—**CHATTERTON'S OPERA HOUSE** (George Chatterton, manager): William Owen in Richelieu Feb. 12 pleased a small audience. Have You Seen Smith 13; large audience pleased. Under the Dome 14 pleased a topheavy house. Don't Tell My Wife 15; large audience; performance fair. Si Perkins 17; large audience; disappointing performance.

DECATUR.—**POWERS GRAND OPERA HOUSE** (F. G. Given, manager): A Bachelor's Honeymoon Feb. 13; fair attendance. Under the Dome 15; good audience. What Happened to Jones 22. A Black Sheep 23. Kelvin-Shaw co. 28. At the White Horse Tavern 8. Eight Bells 9. Himmelin's Imperial Stock co. 20-12.

GALESBURG.—**AUDITORIUM** (Chamberlin, Kindt and Co., managers): A Poor Relation Feb. 13; fair business; good performance. Next Door 14 pleased small house. Two Little Vagrants 17; fair house; satisfaction given. A Lady of Quality 21. The Heart of Maryland 22; fair business. Next Door 23. A Stranger in New York 27. Kelvin-Shaw co. 2.

PARIS.—**SHOAF'S OPERA HOUSE** (L. A. G. Shoaf, manager): What Happened to Jones Feb. 16; large house; well received. Wills Brothers in Atlantic City and Two Old Crones 19, 20; fair business and performances William Owen 22. Bowery Burlesques 23. The Devil's Auction 24. The Heart of Maryland 25; fair business. Next Door 26. A Stranger in New York 27. Kelvin-Shaw co. 2.

QUINCY.—**EMPIRE THEATRE** (Chamberlin, Hartman, and Co., managers): A Royal Reception Feb. 14; fair audience. Have You Seen Smith 15; fair business. Next Door 16; small attendance. The Heart of Maryland 19; good audience; satisfaction given. A Lady of Quality 27. Black Patti's Troubadours 22. Two Little Vagrants 24.

ELGIN.—**OPERA HOUSE** (Fred W. Jenkins, manager): A Bachelor's Honeymoon did fair business Feb. 15 and gave satisfaction. Human Hearts 17; fair business. Next Door 18; small attendance. The Heart of Chicago 19; fair audience. What Happened to Jones 20. Jack and the Beanstalk 21. The Heart of Chicago 22. A Pair of Black Eyes 25.

MONMOUTH.—**PATTEE OPERA HOUSE** (Webster and Perley, managers): Irwin's Burlesques Feb. 14; big business; capacity; excellent performances. King Neptune 25.

PITTSBURGH.—**OPERA HOUSE** (George E. Shaw, manager): Eddie Sully in The Parish Priest Feb. 16; fair sized audience. James A. Herne in Sag Harbor 20; good house. Washburn's Minstrels 22; fair business. Frank Carpenter and her co. opened for a week 19, and are crowding the house at each performance. Reportoire: Pawn Ticket 21. Struck Gas 22. The Strange Adventures of Miss Brown. The Light on the Point. The Two Orphans. and The Great Brooklyn Handicap. Big Selection 23.

MIDDLETON.—**THE MIDDLESEX** (Henry Engel, manager): Washburn's Minstrels Feb. 22; good business; specialties excellent. James A. Herne in Sag Harbor 23; fair house. Washburn's Minstrels 24; good business. Frankie Carpenter and her co. opened for a week 23, and are crowding the house at each performance. Reportoire: Pawn Ticket 21. Struck Gas 22. The Strange Adventures of Miss Brown. The Light on the Point. The Two Orphans. and The Great Brooklyn Handicap. Big Selection 23.

TORRINGTON.—**OPERA HOUSE** (F. R. Matthews, manager): Ben Jon Burlesques Feb. 16 to capacity; performance good. Washburn's Minstrels 17; good business; pleased audience. UNION THEATRE (Volkman Brothers, managers): A Guilty Mother 15 drew well and gave satisfaction. A Bunch of Keys 21; full house; audience pleased.

MERIDEN.—**OPERA HOUSE** (A. Delavan, manager): The Devil's Auction 16; good business. The Devil's Auction 17; fair audience. The Devil's Auction 18; good business. The Devil's Auction 19; good business. The Devil's Auction 20; good business. The Devil's Auction 21; good business. The Devil's Auction 22; good business. The Devil's Auction 23; good business. The Devil's Auction 24; good business. The Devil's Auction 25; good business.

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MONMOUTH.—**PATTEE OPERA HOUSE** (Webster and Perley, managers): Irwin's Burlesques Feb. 14; big business; capacity; excellent performances. King Neptune 25.

BOWERY.—BUREAUS 17; large and pleased audience. *House in Town* 21; *Midnight in Chinatown* 26.

OLNEY-SCHMID'S OPERA HOUSE (John Schmid, manager): Great Northern Stock co. Feb. 12-14 in *Sweatheart*, *Hearts*, *Girls*, and *The Bells*; unsatisfactory performances; poor business. William Owens 10, 26. *Midnight in Chinatown* 21.

STREATOR.—PLUMB OPERA HOUSE (J. E. Williams, manager): *A Poor Relation* Feb. 15. Frank Keenan and co. had an enthusiastic reception. Two Little Vagrants 20. *What Happened to Jones* 1.

AURORA.—OPERA HOUSE (J. H. Plain, manager): *A Royal Reception* Feb. 17; fair business and performance.

FAIRBURY.—OPERA HOUSE (Phil Wade, manager): *The Air Ship* 27. *The Dandier* 8. William Owes 14.

ROCKFORD.—OPERA HOUSE (C. J. Jones, manager): *Devil's Auction* Feb. 17; good house. *Zaza* 19.

MCLEANSBORO.—GRAND OPERA HOUSE (R. B. Steele, manager): *Old Rube Tanner* Feb. 13; large audience.

MATTOON.—THEATRE (Charles Hogue, manager): *What Happened to Jones* Feb. 17 pleased a fair house.

STERLING.—ACADEMY OF MUSIC (M. S. Ward, manager): *A Bachelor's Honeymoon* Feb. 16 pleased a fair sized audience. *Sousa's Band* 27.

DANVILLE.—GRAND OPERA HOUSE (Alec McCurdy, manager): *A Black Sheep* Feb. 21; good house, co. gave satisfaction.

SAVANNA.—EAGLE OPERA HOUSE (R. Puford, manager): *People's Players* 1-3.

INDIANA.

MARION.—THE GRAND (E. L. Kinneman, manager): Jeffries-Sharkey pictures drew two good houses 15. *Maloney's Wedding* to a medium audience 16; performance creditable. *The Air Ship* 17; pleased houses. The characters are all well developed, but the bit of the evening was made by Marie Stuart. *Madame* in *New York* 19 was liberally patronized. Barney Gillmore has many friends here among the glass workers. The presentation was good. Dewey, the *Hero of Manila*, 21. *The Wealthy Widow* Wiggles 22. *My Friend from India* 24. *Hearts of the Nine Brides* 26. *How to Catch a Wife* 28. *How to Catch a Man* 28. *Tragedy* 2. *Midnight in Chinatown* 21; *The Air Ship*, who has been ill with pneumonia at St. Joseph, Michigan, is rapidly recovering and will rejoin his co. in a few days.—The presentation of *The Princess Bonnie* at Kokomo by the Elks was so pleasing that it will be repeated under the auspices of the K. of P.

SOUTH BEND.—OLIVER OPERA HOUSE (James Oliver, manager): Isham's Octorsions Feb. 15 made a good impression on a large house. *My Friend from India* 23. *The Highwayman* 27. *Two Little Vagrants* 5.—**AUDITORIUM** (H. G. Sommers, manager): *Peck's Bad Boy* drew a good house 13, giving satisfaction. *Midnight in Chinatown* 21; *Kidnapped* The *Elk's* *Miss Blossom* to a large audience 20. *Sousa's Band* 22. *Yon Yonson* 24.—**ITEMS**: *The Maid* of *Hannibal*, under the direction of Miss Margaret McLaren, *Eager* of Boston, by local talent, was given at the Auditorium 15-17 to good houses. After a social session at their club rooms 19 the local Elks gave a banquet at the Oliver Hotel.—The *Valleywood* Stock co. will present *Julius Caesar* at Notre Dame 22.

LOGANSFORT.—DOLAN'S OPERA HOUSE (William Dolan, manager): *The Heart of Chicago* Feb. 12; fair house. *Madame's* *Orchestra* 13; crowded house. Jeffries-Sharkey pictures 14; good business. *Stetson's U. T. C.* 15; good house. Kidnapped in *New York* 17; pleasing performance; top-heavy house. *The Telephone Girl* 24. *Brown's* in *Town* (return date) 26.

MACHEN.—THE GENNETT (Murray and Swisher, managers): *Eight Bells* Feb. 15; S. R. O.; performance fair. *Zaza* 20. *Because She Loved Him* 20. *S. Vogel and Denning's Minstrels* 7. *At the White Horse Tavern* 12.—**THE PHILLIPS** (Murray and Swisher, managers): *The Heart of Chicago* 22. *Love's Comedy* 26-28. *Shantytown* 1. *Two Merry Travels* 10. *Two Married Men* 13.

FRANKFORT.—COLUMBIA THEATRE (J. J. Auge, manager): *A Poor Relation* Feb. 14; crowded house; performance excellent. Jeffries-Sharkey pictures 16; large audience. *Peck's Bad Boy* 17; fair house; performance gave satisfaction. *Kidnapped* in *New York* 20; large audience; pleasing performance. *A Hot Old Time* 2. *Belle, Bill, G. Two Little Vagrants* 9.

ANDERSON.—GRAND OPERA HOUSE (J. B. Dickson, manager): *Bowery Burlesques* Feb. 16; excellent performance; fair business. *A Milk White Plan* 17; good performance. S. R. O. *Devry's* *House of Manila*, 20; fair performance; good business. Dr. Jekyll and Mr. Hyde 22. *The Christian* 24. *Sia Hopkins* 27.

EVANSVILLE.—GRAND (King Cobb, manager): *What Happened to Jones* Feb. 14; good house. *The Christian* 22.—**PEOPLES** (J. T. Groves, manager): *Midnight in Chinatown* to topheavy house. *Two Little Vagrants* 18; large house. Kidnapped in *New York* 25. *Eight Bells* 4.—**ITEM**: Manager Connie still very ill and his physician considers his condition critical.

TERRE HAUTE.—GRAND OPERA HOUSE (J. W. Bachrach, manager): *Frank M. and John B. Wills* Feb. 15-17 presenting in *Atlantic City*. Two Old Friends and *Bosom Friends*; good business; giving satisfaction. *Midnight in Chinatown* to topheavy house 19. *A Black Sheep* 20; excellent performance; enthusiastic audience.

MADISON.—GRAND OPERA HOUSE (C. M. Murphy, manager): *Howard and Sargent* co. Feb. 14-16; *Laurel and Hardy* 17; *Rehearsing for Love's Sake* 18. *His Mother's Husband's Boy*, *The Two Orphans*, *The Circus Girl*, *The Heart of the Mountain*, and *What Happened to Turner*; co. strong. *A Social Maid* 26.

ROCKVILLE.—OPERA HOUSE (Theo F. Gabler, manager): *Richmond-Barret* co. Feb. 19-21 in *The Old Farm House* 20. *Rip Van Winkle* and *The Police Alarm* pleased top-heavy house. **CARLISLE HALL** (John B. Stroh, manager): *Dark*.—**ITEM**: The Richmond-Barret co. hereafter will play one night stands, presenting *Rip Van Winkle*.

VALPARAISO.—NEW MEMORIAL OPERA HOUSE (A. F. Heineman, manager): *My Friend from India* Feb. 17 delighted a good audience. *How Hopper Was Side Tracked* 20. *Harrison J. Wolfe* 28.—**GRAND OPERA HOUSE** (J. Brodie, manager): *Dark*.—**ITEM**: Harrison J. Wolfe will present a new comedy entitled *A Locket* in *Lincoln* 20.

ALICE SPRINGS.—OPERA HOUSE (Otto and Manfred, managers): *The Heart of Chicago* 15; good house; satisfaction given. *The Air Ship* 16; fair house; pleased audience. *Dewey, the Hero of Manila*, failed to appear 19. *Kidnapped* in *New York* 23. *Hearts of the Blue Ridge* 24. *Eldon's Comedians* 26-28.

ANGOLA.—CROXTON OPERA HOUSE (P. A. Croxton, manager): *Mack Fenton* co. Feb. 5-8 in *La Bella Marie*, *Passion Play*, and *Fernwood*; good house 5; *post* 6-8. *Bedford's Grand Concert* on 19 to capacity; excellent performance. George Keenan 26. *Mary Grilly* on 5. *Otis Skinner* 6.

BEAULIEU.—MCGREGOR OPERA HOUSE (W. H. Lewis, manager): *In Atlantic City* Feb. 14; good business; performance satisfactory. *Midnight in Chinatown* 17; S. R. O.; good performance. *Hogan's Alley* 27. *Walker Whiteside* 2. *Two Jolly Rovers* 13.

ELWOOD.—OPERA HOUSE (Joe A. Kramer, manager): *Hearts of the Blue Ridge* Feb. 17; co. poor; fair house. Dr. Jekyll and Mr. Hyde 19; excellent performance. Will play return date 24. *Dewey*, the *Hero of Manila* 28.

TIPTON.—KLELYA THEATRE (Foster and Ramsey, managers): *Midnight in Chinatown* to small audience Feb. 14. *The Heart of Chicago* 16; excellent performance; fair house. *Pennington Dramatic* co. 12. *St. Stephens* 10.

REINSELAER.—ELLIS OPERA HOUSE (J. H. Miller, manager): *The Wealthy Widow* Wiggles 20. *Dark*.—**ITEM**: Dewey, the *Hero of Manila*, co. reorganized here 19, under the management of Danie W. Robinson.

ELKHORN.—TODD OPERA HOUSE (Charles W. Todd, manager): *Bowery Burlesques* Feb. 15 were good; fair business. Dr. Jekyll and Mr. Hyde 20; W. H. Hartigan in the dual role was excellent. *Hearts of the Blue Ridge* 22.

DETROIT.—BOSSE'S OPERA HOUSE (J. W. Bosse, manager): *The World Against Her* Feb. 10; good performance; fair house. *The Two Orphans* 19. *Jule Walters* 28.

ELKHART.—BUCKLEN OPERA HOUSE (D. R. Crenshaw, manager): Isham's Octorsions Feb. 16 pleased a good house. Jeffries-Sharkey pictures 17; large house.

AUBURN.—HENRY'S OPERA HOUSE (J. C. Henry, manager): *Stetson's U. T. C.* to large house Feb. 15; satisfaction given. *How Hopper Was Side Tracked* 27. *San Francisco Minstrels* 9.

UNION CITY.—UNION GRAND THEATRE (S. J. Fisher, manager): *The Limited* Feb. 15 gave satisfaction to small house. *Flinnigan's 400* 21. *Bowery Burlesques* 1.

KENDALLVILLE.—SPENCER OPERA HOUSE (A. M. Boyer, manager): *Fancy Alice* pleased a good house 15. *Davidson's Stock* co. played three nights Feb. 15-17 opening to *St. G. E.*

BEDFORD.—GRAND OPERA HOUSE (F. X. Johnson, manager): *Caulfield's Minstrels* 27. *How Hopper Was Side Tracked* 12. *Little Trice* 30. *U. T. C.* 30.

VINCENNES.—MC-JIMNEY'S THEATRE (Guy Mc-Jimney, manager): An excellent co. presented *What Happened to Jones* Feb. 15. *The Christian* 23.

WASHINGTON.—OPERA HOUSE (Horrell, manager): *Cleveland's Minstrels* Feb. 15.

Brothers, managers): *The Air Ship* Feb. 13; topheavy house; audience pleased. *Midnight in Chinatown* 20. *Kidnapped* in *New York* 26.

NEW CASTLE.—ALCAZAR OPERA HOUSE (B. F. Brown, manager): *The Heart of Cheagle* Feb. 19; good house; fair performance. *Dewey, the Hero of Manila* 27.

PLYMOUTH.—CENTENNIAL OPERA HOUSE (J. C. Corbin, manager): *Peck's Bad Boy* Feb. 15; good house; excellent performance. *Blaudin's Hypnotic Circus* 19-21.

HUNTINGTON.—OPERA HOUSE (Harter Brothers, manager): *The Air Ship* Feb. 19; big business. Will play return date 21.

LAFAYETTE.—GRAND OPERA HOUSE (Max Brown, manager): *U. T. C.* Feb. 15; S. R. O. *Ein New Yorker Bruder* 24.

NOELSVILLE.—WILD'S OPERA HOUSE (Leonard Wild, manager): *Stetson's U. T. C.* Feb. 13 to capacity; satisfaction given. *Two Married Men* 1.

NEW ALBANY.—WILLARD THEATRE (J. H. Weir, manager): *Old Rube Tanner* Feb. 20. *Elks' Minstrels* (repeat) 1.

PORTLAND.—AUDITORIUM (Andrews and Littell, manager): *Eight Bells* pleased a large audience 14. *Two Little Vagrants* 20. *How to Catch a Man* 21.

SULLIVAN.—PEOPLE'S THEATRE (W. E. Burley, manager): *San Francisco Minstrels* canceled Feb. 21.

ROCHESTER.—ACADEMY OF MUSIC (Davidson Brothers, manager): *Peck's Bad Boy* Feb. 16; large house; excellent performance.

WABASH.—HARTER'S OPERA HOUSE (J. M. Hart, manager): *Stetson's U. T. C.* Feb. 16; good business.

CHARLES CITY.—HILDRETH OPERA HOUSE (C. H. Shaw, manager): *Dark*.

GREENFIELD.—WARREN OPERA HOUSE (E. E. Warren, manager): *Dark*.

small house; poor co. *Hogan's Alley* 22. *A Poor Relation* 23.

IOWA FALLS.—METROPOLITAN OPERA HOUSE (E. H. Ellsworth, manager): *Harrison's Faust* Feb. 28. *Devil's Auction* 3. *Sousa's Band* 10. *Howling the Wind* 21.

SIBLEY.—OPERA HOUSE (H. L. Emmert, manager): S. M. Spodos, cartoonist, Feb. 17; small audience; performance pleasing. *Colonel Bain* 5. *Fifty-first Infantry* 9.

IAWA CITY.—OPERA HOUSE (J. N. Goldiren, manager): *A Breezy Time* Feb. 14 pleased a small audience. *Have You Seen Smith* 21. *A Lady of Quality* 22. *A Poor Relation* 2. *Otis Skinner* 7.

MASON CITY.—PARKER'S OPERA HOUSE (A. T. Parker, manager): *Elks' Minstrels* Feb. 20; S. R. O.; good performance.

FAIRFIELD.—GRAND OPERA HOUSE (Lou Thoma, manager): *Two Little Vagrants* pleased a fair house. Feb. 16. *A Breezy Time* 2.

M'GREGOR.—THE BERGMAN (Edward Bergman, manager): *A Midnight Bell* (local) Feb. 22, direction of E. Salvador, of Chicago.

CRESTON.—PATT'S OPERA HOUSE (J. H. Patt, manager): *Human Hearts* Feb. 14; light business, performance good. *Bedroom Drama* co. 19-24.

FORT MADISON.—EINGER GRAND (O. J. Lindsey, manager): *Next Door* Feb. 15; good business; satisfactory performance.

CHARLES CITY.—HILDRETH OPERA HOUSE (C. H. Shaw, manager): *Dark*.

GREENFIELD.—WARREN OPERA HOUSE (E. E. Warren, manager): *Dark*.

14. largest house of the season; performance fair. *West's Minstrels* 25. *Jefferson Comedy* on 3.

MAINE.

CAMDEN.—OPERA HOUSE (W. R. Gill, manager): *Grimes' Cellar Door* drew fairly Feb. 12; *dear*; *heavy*; *spicy*; *spiced*; *smoked*; *smoked*. *The Doctor's Warm Reception* 16.—**ITEM**: Gilbert Patten is making preparations to put into rehearsal by local amateurs his new comedy-drama, *Wedding Bells*, for the purpose of making final alterations on it before putting it in the hands of his New York agent.

ROCKLAND.—FARWELL OPERA HOUSE (R. H. Crockett, manager): *Grimes' Cellar Door* Feb. 12 to capacity; artistic direction given. *The Doctor's Warm Reception* 15.—**ITEM**: The owners of the Opera House are contemplating various alterations and improvements, including the reconstruction of the auditorium and balcony, the putting in of new orchestra chairs, rebuilding the stage and refitting it thoroughly with new scenes and drop-curtain.

LEWISTON.—MUSIC HALL (Charles Horbury, manager): James R. Mackie in *Grimes' Cellar Door* to good business Feb. 16. *Elroy's Auction* 17; *Elroy's* *Minstrels* 19; *excellent* to *excellent*.

Child of State, Diplomacy, The Parisian Princess, Drifted Apart, A Gigantic Liar, and The Plunger.—MUSIC HALL (W. H. Boddy, manager): Elroy Stock co. 19-24; good houses.

LAWRENCE.—OPERA HOUSE (A. L. Grant, manager): Field's Minstrels Feb. 15 pleased the best seen here in years; good house. Have You Seen Su? to Date? 17; Diamond Brothers' Minstrels 19; satisfactory performance; poor business. The Little Minister 21; Robert B. Mantell 22; Uncle John Sprucey 23; Daniel Sully 24; John Drew 25; A Bunch of Keys March 3; Corse Payton Comedy co. 5-10.

HAVERHILL.—ACADEMY OF MUSIC (James F. West, manager): The Royal Box Feb. 20 canceled. Robert Mantell in The Dagger and the Cross gave a well-received performance to S. R. O. 21. The Little Minister 22; The Cherry Pickers 24; Katherine Hobo co. 25-3. The Girl from Maxim's 5; A Female Drummer 7; Lewis Morrison 8; Zaza 10.

TAUNTON.—THEATRE (Gilbert Padelford, manager): Daniel Sully in The Parish Priest Feb. 17; good house; well received. James A. Hobo co. 18; Hobo 20; largest house of the year. Burill Comedy co. 21-24; in The Devil, A Flag of Truce, Infatuation, and Love in the Sea, Paradise Regained, and Michael Stroop; large business.

WALTHAM.—PARK THEATRE (W. R. Hill, manager): The Little Minister Feb. 15. Robert B. Mantell in The Dagger and the Cross pleased a good house. Diamond Brothers' Minstrels 22; The Cherry Pickers 23; Uncle John Sprucey 25; Daniel Sully 5. Fritz in A Midsummer Night's Dream.

PITTSFIELD.—ACADEMY OF MUSIC (Maurice E. Callahan, manager): Dad in Harness Feb. 22; a small house. A Night in Chinatown 24.—THE BURKAN CASINO (George A. Burkhan, manager): Fun in a Boarding School 19 gave satisfaction to fair house.

CHELSEA.—ACADEMY OF MUSIC (Patrick and Renier, manager): The Little Minister Feb. 16. Adelaide Thurston's Lady Babbles made a distinct hit. Have You Seen Su? to Date? 17; Uncle John Sprucey 24; Daniel Sully 25; Uncle John Sprucey 27; Daniel Sully 5. Fritz in A Midsummer Night's Dream.

TURNER'S FALLS.—COLLE OPERA HOUSE (Fred Colle, manager): Remember the Maine to S. R. O. Feb. 10; excellent performance. Ben in his pictures 15; large audience. Dad in Harness 19; excellent performance. Tom Tops 6.

NORTH ADAMS.—COLUMBIA THEATRE (James A. Hobo, manager): Lester Walter Stock co. did good business. Feb. 10-24.—**WILSON THEATRE** (Thomas Hanley, manager): Fun in a Boarding School 20 was a cheap production; fair audience.

GARDNER.—OPERA HOUSE (F. B. Edgell, manager): Dad in Harness drew a good audience 21; co. fair. A Bunch of Keys 1. Lester Walter Stock co. 5-10.

GREENFIELD.—OPERA HOUSE (Thomas Lawler, manager): Mary Laver Howe Concert co. Feb. 20; S. R. O. James A. Hobo 2.

MICHIGAN.

ANN ARBOR.—ATHENS THEATRE (Dean M. Seabolt, manager): Fabio Romani Feb. 15 to fair business. Ishem's Octopores 17; light business. Belle Davis was ill and did not appear. Mathis and Bulger in By the Sad Sea Waves 20; good business. Anna Eve Feb. 21.—**DETROIT UNIVERSITY HALL.**—Opera House 20 to 2,000 people. John Temple Gower 2; David Star Jordan 5.

BATTLE CREEK.—HAMILTON'S OPERA HOUSE (E. R. Smith, manager): Walter E. Perkins in My Friend from India Feb. 14; pleased a fair house. How Hopper Was Side Tracked 20; good and pleased audience. Flannigan's 400 2; A Stranger in New York 6; Side Tracked 9; A Hot Old Time 12; McFadden's Row of Feet 14.

GRAND RAPIDS.—POWERS (O. Star, manager): The McKeown in the Elder Miss Roosevelt Feb. 10; Rose's Band gave a fine concert 21; before a very large audience.—**GRAND** (O. Star, manager): Jeffries-Sharkey pictures drew well 15-17. Just Before Dawn, by a good co., to very good audiences 22-24. Julie Walters 25. Isham's Octopores 25-28.

KALAMAZOO.—ACADEMY OF MUSIC (B. A. Bush, manager): Secret Service 10; Katherine Oliver, impersonator, in The Little Minister 16; good audience. Jeffries-Sharkey pictures 18. The Wealthy Widow Wimples 20; poor business; inferior co. You Young 22. The Highwayman 28.

DETROIT.—BUCKWITH'S MEMORIAL THEATRE (W. T. Leekie, manager): My Friend from India gave satisfaction Feb. 10. The Lyric Ladies of Chicago gave a good entertainment to a good audience. Chicago's 400 2; A Hot Old Time 12; Show Across 22; Heart of Chicago 6.

HILLSDALE.—UNDERWOOD'S OPERA HOUSE (E. R. Smith, manager): Hendon's Stock on Feb. 11-12 in Flintridge's Alley; Lady Andley's Secret, A Charred Liar, Dr. Jekyll and Mr. Hyde, Crimes of a Great City, and East Lynne to good business. The Wealthy Widow Wimples 21.

LANSING.—BAIRD'S OPERA HOUSE (Fred J. Williams, manager): Just Before Dawn Feb. 10; small house; fair co. Humpy Dumpty (return date) 17; S. R. O. The Highwayman 20; Show Across 22; Heart of Old Time 12; Show Across 22; Heart of Chicago 6.

ST. CLOUD.—DAVIDSON OPERA HOUSE (C. D. Hardy, manager): Keller Feb. 10; good business; satisfactory performance. Davidson Stock co. opened for a week 10-12; Chorus, to date, giving satisfaction. Young Writers U. T. G. 2.

JACKSON.—ATHENAEUM (H. J. Porter, manager): Eddie De Lure 14; moderate business; satisfaction given. Secret Service 16; Eddie's Minstrels 20, 21. The Wealthy Widow Wimples 22; Jeffries-Sharkey pictures 23. Stetson's U. T. G. 24.

OWOSO.—SALISBURY'S OPERA HOUSE (C. E. Sallisbury, manager): Jack's Jolly Jokers Feb. 10, 20; in Old Virginia and A Night Out With the Three J's; small business. Julie Walters 21.

COLDWATER.—THIRTY OPERA HOUSE (John T. Jackson, manager): My Friend from India pleased Stetson's Band 22. Flinigan's 400 20. Harrison's 7. Wolfe 8.

MUSKOGEE.—OPERA HOUSE (Coyne and McGehee, managers): Secret Service Feb. 10. Just Before Dawn 17, and Jeffries-Sharkey pictures 20, 21; pleased good business. The Highwayman 22.

SAULT STE. MARIE.—SOO OPERA HOUSE (Harry Book, manager): Fanny Rice Feb. 10; S. R. O.; audience pleased. Pudd'nhead Wilson 24.

MANISTEE.—GRAND (Edward Johnson, manager): Fanny Rice 14 to fair business in Nan the Good-for-Nothing. My Milliner's Bill and A Double Loss 21.

BAY CITY.—WOODS' OPERA HOUSE (F. P. Walter, manager): Mathews and Bulger Feb. 24. Stetson's U. T. G. 1.

MINNESOTA.

MANKATO.—THEATRE (Bear and Beall, lessees; C. H. Griswold, Jr., resident manager): Walker White side in Hamlet Feb. 10; good house; performance excellent. Otto Skinner in The Liars 18; good house; audience pleased. Remember the Maine 3; What Happened to Jones 7.

BURLINGTON.—LYCEUM THEATRE (E. Z. Williams, manager): A Contested Woman Feb. 10; cordially received. Toll Gate Inn 20; big house. Corinne 22. A Bachelor's Honeycomb 24. Emma Nevada concert 28. Rents-Santley co. 6. Sporting Life 10. Frederick Ward 14.

ST. PETER.—OPERA HOUSE (H. J. Ludcke, manager): John De Wit Miller Feb. 10; big house; audience pleased. The Fairy-Pinkerton Stock co. 14; fair audience. Mr. Whitedeck was appreciated; poor performance. Toll Gate Inn 21. Otto Skinner 24.

CROOKSTON.—GRAND OPERA HOUSE (Kirsch Brothers, managers): Walker White side in Hamlet Feb. 21.

WINONA.—OPERA HOUSE (H. J. Ludcke, manager): Zara Feb. 10. The Little Host 21. Otto Skinner 28. The Sorceress 29.

NORTHFIELD.—WARTH'S AUDITORIUM (A. K. Ward, manager): Otto Skinner in The Liars Feb. 17; big business; delighted audience.

ALBERT LEA.—OPERA HOUSE (A. T. Gage, manager): The Sorrows of Satan Feb. 20.

STILLWATER.—GRAND OPERA HOUSE (E. W. Durant, manager): Zara Feb. 13.

MISSISSIPPI.

YAZOO CITY.—CITIZENS' OPERA HOUSE (John Lott, manager): Packard Opera co. Feb. 10-21 gave satisfaction to good business in Sad Pasha, The Chimes of Normandy, and The Mascot. Jeffries-Sharkey pictures 22 canceled.

MCOME CITY.—NEW OPERA HOUSE (C. W. Crab, manager): Go-Woo-Go Mohawk in Wep-Tomah (return engagement) Feb. 16; full and pleased house. South Before the War 20. Robson Theatre co. 20-3. A Texas Steer 17.

PORT GIBSON.—OPERA HOUSE (E. R. David-

son, manager): Edna Southern co. in A Country Girl, The Other Man's Wife, and Faust Feb. 13, 15, 16; large audience. Jeffries-Sharkey pictures 22.

COLUMBUS.—O'NEILL THEATRE (Gardner and Sclar, managers): Robson Theatre co. Feb. 14 in The Red Cross Nurse to S. R. O.; performance fair. James Young 19, 20.

GREENVILLE.—LAKE'S OPERA HOUSE (H. K. March, manager): A Prodigal Father pleased a small house Feb. 16. Packard Opera co. 22-24.

MISSOURI.

ST. JOSEPH.—TOOTLE THEATRE (C. U. Phillips, manager): The Moth and the Flame Feb. 16; first night; very large business. Children of the Ghetto 17; packed house. Wilton Lackey, Rosalie Morrison, and William Norris did some excellent acting; entire co. good. Joseph Murphy 20, 21; good house. The Cherry Pickers 22.

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GREENVILLE.—LAKE'S OPERA HOUSE (H. K. March, manager): A Prodigal Father pleased a small house Feb. 16. Packard Opera co. 22-24.

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NOTHING, BOSTON: J. K. Bunn and Lotta Gilson
Puff in *Wistaria* to S. R. O. Feb. 18; satisfactory
given. Edward Harrigan and Ralph L. The Doctor's Warm Reception 2.

NORTH CAROLINA.

RALEIGH.—ACADEMY OF MUSIC (R. C. Rivers, manager): A Texas Steer Feb. 17; good audience; small house, account storm.—**METROPOLITAN OPERA HOUSE** (H. F. Smith, manager): Schuman Concert on 19; good audience. Fisherman's Luck (amateur) 22; direction Frank D. Shearin of Boston.

ASHEVILLE.—GRAND OPERA HOUSE (G. D. Pinnock, manager): St. Plunkard Feb. 22. Uncle Joe and Sam in *Brown's in Town* 20. March Musical Festival with Theodore Thomas Orchestra of Chicago. 21, 22.

GREENSBORO.—ACADEMY OF MUSIC (McAdoo Brothers, manager): St. Plunkard Feb. 19; pleased a large audience. Schuman Concert co. 20; small house; performance fair. Side Tracked 22; The American Girl 28.

ELIZABETH CITY.—ACADEMY OF MUSIC (Louis Bell, manager): An Indiana Romance Feb. 14; excellent business. Harriette Weems of the co., in an old favorite here. The American Girl 9.

CHARLOTTE.—OPERA HOUSE (Not Gray, manager): The Girl from Chiff Feb. 17; good business; performance satisfactory. Side Tracked 20; large and pleasant audience.

WILMINGTON.—OPERA HOUSE (S. A. Schloss, manager): A Texas Steer Feb. 19; large and pleased house. Morrison's Faust 21.

WINSTON.—OPERA HOUSE (H. C. Bennett, manager): Side Tracked Feb. 22; large and appreciative audience.

NEW BERN.—MASONIC OPERA HOUSE (G. C. Green, manager): An Indiana Romance Feb. 22 canceled.

GOLDSBORO.—MESSENGER OPERA HOUSE (B. H. Griffin, manager): St. Plunkard Feb. 17; performance good; fair house. An Indiana Romance 22.

NORTH DAKOTA.

FARGO.—OPERA HOUSE (C. P. Walker, manager): Belle Archer in *A Contested Woman* Feb. 17; crowded house; pleased audience. Walker Whited 19. Emma Nevada 20. Otto Skinner 22. Rents-Santley co. 24. Toll Gate Inn 26. The Hottest Coon in Dixie 1.

GRAND FORKS.—METROPOLITAN THEATRE (C. P. Walker, manager): Belle Archer in *A Contested Woman* Feb. 16; good business; excellent performance. Otto Skinner 20. Otto Skinner 22. Toll Gate Inn 2. Emma Nevada 23. Rents-Santley 1. The Hottest Coon in Dixie 6.

GRAFTON.—GRAND OPERA HOUSE (W. W. Robertson, manager): Belle Archer in *A Contested Woman* Feb. 15; large audience; fine performance.

JAMESTOWN.—OPERA HOUSE (H. P. Smart, manager): The Hottest Coon in Dixie Feb. 26.

OHIO.

TOLEDO.—VALENTINE THEATRE (L. M. Boda, manager): Otto Killes, business-manager: Keller to the rescue. Feb. 17. Because She Loved Him So 28-31. Show Acres 2, 3. LYCEUM THEATRE (Frank Bent, manager): A Temperance Tavern 20; good house 16, 17. You Yonson farred well 18-21; large audiences enjoying the Swedish drama. Isham's Octomore 1-3.

DAYTON.—VICTORIA THEATRE (Lee M. Boda, general manager; G. C. Miller, business-manager): At the White Horse Tavern Feb. 16. Counted into Court 15-17; excellent business. Rose Melville in *Six Hopkins* 19-21; S. R. O.; satisfactory entertainment. J. W. WEINER.

URBANA.—MARKET SQUARE THEATRE (Frank McAdams, manager): A Temperance Town Feb. 22. The Wealthy Widow Wiggles 27. Jeffries-Sharkey pictures 28. W. H. MCGOWEN.

SPRINGFIELD.—GRAND OPERA HOUSE (R. F. Fultz, manager): At the White Horse Tavern Feb. 15. Malvone's Wedding 16, 17; fair houses; co. average. The Park Sisters to packed house 19; audience pleased. Julia Morrison told-her story of "The Other Side" of Life 20; in a small audience 20. The Boys drew a big house 21 in *A Hot Old Time*. Entertainer's Concert 22. Hello, Bill. 24. The Bowery After Dark 26. The Christmas 27. The Girl in the Barracks 28.—**BLACK'S OPERA HOUSE** (Charles Bruner, manager): American Burlesques 22. The Telephone Girl 23. Hogan's Alley 27. Night Owls 1. Howdy Burlesques 2. Old Rose Tamer 3.

MASILLON.—NEW ARMORY (G. C. Haverstock, manager): Blue Jeans Feb. 17 pleased a good house. The Trolley Party 20; disappointed a small audience. Jefferson De Angelis in *The Jolly Musketeer* 21; to a large house. De Angelis kept the house in his favor all the time. Mary Hollins, Hubert Wilke, and Harry Mardonough gave special attention. Brown in *Town* (second date); audience benefit 1. Peck's Bad Boy 9. Jack and the Beanstalk 15.—**BUCHER'S OPERA HOUSE** (Gustav J. Saller, manager): Shantytown 19; fair house; poor co. St. Silenus 23. Karana 26.

FRONTON.—MASONIC OPERA HOUSE (R. F. Ellsworth, manager): John Griffith in *The Three Musketeers* Feb. 16; large audience; performance excellent. Davis' U. T. C. 17; good houses; fair performances. The Park Sisters to packed house 19; audience pleased. The Temperance Tavern 20; audience enthusiastic. The Telephone Girl 22. The Girl in the Barracks 23.—**BLACK'S OPERA HOUSE** (Charles Bruner, manager): American Burlesques 22. The Telephone Girl 23. Hogan's Alley 27. Night Owls 1. Howdy Burlesques 2. Old Rose Tamer 3.

MARION.—GRAND OPERA HOUSE (Charles E. Perry, manager): Blue Jeans Feb. 14 pleased a good house. The Mikado (local Elks) to large and greatly pleased audience. A Hot Old Time 17; light house. J. Stetson De Angelis in *The Jolly Musketeer* 20; crowded house; audience enthusiastic. The Telephone Girl 22. Daniel R. Ryan 23.—ITEM: George F. Knowles, who produced The Mikado for the Elks, has been engaged to put on The Chimes of Normandy for local military co.

PINEY.—MARVIN OPERA HOUSE (W. C. Marvin, manager): Turner's Minstrels (local) to good houses Feb. 13, 14. Vance Comedy co. presenting The Limited Mail. Patent Applied For. and The Queen of the Circus to good business 16, 17; performances fair. A Temperance Town 20; pleased a large audience despite inclement weather. The Wealthy Widow Wiggles 21. St. Perkins 21. A Man of Mystery 22.

ASHTABULA.—AUDITORIUM (M. A. Haskell, manager): Kelly's Kids Feb. 19; small house; inferior attraction. Jack and the Beanstalk 24. Because She Loved Him So 10. A Black Sheep 15.—(M. G. Seidel, manager): Two Married Men 15; fair audience; good attraction. Vogel and Domingo's Minstrels 23. Blue Jeans 26. Australian Beauties 2. The Heart of Chicago 13. Fields and Hanson's Minstrels 17. (Lyceum Concert): Fred Emerson Brooks; good audience and attraction.

PINDAY.—MARVIN OPERA HOUSE (W. C. Marvin, manager): Turner's Minstrels (local) to good houses Feb. 13, 14. Vance Comedy co. presenting The Limited Mail. Patent Applied For. and The Queen of the Circus to good business 16, 17; performances fair. A Temperance Town 20; pleased a large audience despite inclement weather. The Wealthy Widow Wiggles 21. St. Perkins 21. A Man of Mystery 22.

ST. MARY'S.—GRAND OPERA HOUSE (H. G. McLean, manager): Flinman's 400 Feb. 22. My Friend from India 2. O'Hooligan's Wedding 3. A Man of Mystery 4.—**PEOPLES THEATRE** (Rover and Bennett, manager): A Milk White Flag 28. R. O. 16; performance good. Hearts of the Blue Ridge 26. Eddie's Comedians 5-10.

CANTON.—THE GRAND (W. C. Barber, manager): Andrews Opera co. drew light houses Feb. 15-17. Martha, The Pirates of Penzance, Cavalleria Rusticana, The Bohemian Girl, and Carmen were sung. Blue Jeans 20; light business. Hotel Toper Turvy played a fair audience 21. St. Silenus 22. Williams and Walker 1.

AKRON.—GRAND OPERA HOUSE (W. F. Stickle, manager): The Jolly Boys 21; crowded house; co. fair. Nellie Deane and James F. McDonald, led in the house, followed by Jessie Merrills, Eddie McCall, and Charles Burrows. Hotel Toper Turvy 22. St. Silenus 23. The Girl in the Barracks 23.

YOUNGSTOWN.—OPERA HOUSE (George Rock, manager): American Burlesques Feb. 19; full house. Toper Turvy 23. Peck's Bad Boy 24.—ITEM: Eddie McCall, a local recitalist, is home on a visit.—Manager's note: In order to allow his name to be used as a candidate for Mayor, The Elks will initiate a large class next year.

WHEELING & WHEEL.—GRAND OPERA HOUSE (Smith and Whitfield, managers): Flinman's 400 Feb. 14; large audience; performance disappointing. A Temperance Town 21. A Jolly Lot 24. Walker Whited 26.—ITEM: J. J. Shaw left 21 for Louisville, Ky., to join A Milk White Flag.—The Elks gave a special session 24.

LIMA.—FAUROT OPERA HOUSE (H. G. Hode, manager): Eight Bells to capacity Feb. 12. Jefferson in *The Jolly Musketeer* pleased a large house 14. Milk Flag canceled 16. The Boys in A Hot Old Time to fair business 19. Peck's Bad

20. Through the Breakers 24. The Bowery After Dark 25. St. Silenus 1.

TIFFIN.—NOEL'S OPERA HOUSE (C. F. Collier, manager): A Hot Old Time Feb. 19; fair business; audience delighted. The Jolly Musketeer (sister's benefit) 16 to full house; satisfaction given. Hotel Toper Turvy 19; packed house; performance did not give satisfaction.

WARNER.—OPERA HOUSE (Edith and George, managers): Shantytown Feb. 16; fair co. A Trolley Party 17; co. mediocre. What Happened to Jones 24.

ASHEVILLE.—GRAND OPERA HOUSE (G. D. Pinnock, manager): St. Plunkard Feb. 22. Uncle Joe and Sam in *Brown's in Town* 20. March Musical Festival with Theodore Thomas Orchestra of Chicago. 21, 22.

GREENSBORO.—ACADEMY OF MUSIC (McAdoo Brothers, manager): St. Plunkard Feb. 19; pleased a large audience. Schuman Concert co. 20; small house; performance fair. Side Tracked 22.

ELIZABETH CITY.—ACADEMY OF MUSIC (Louis Bell, manager): An Indiana Romance Feb. 14; excellent business. Harriette Weems of the co., in an old favorite here. The American Girl 9.

CHARLOTTE.—OPERA HOUSE (Not Gray, manager): The Girl from Chiff Feb. 17; good business; performance satisfactory. Side Tracked 20; large and pleasant audience.

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SHANTYTOWN.—WILSON'S OPERA HOUSE (Charles Baetz, manager): Blue Jeans pleased a large audience Feb. 12. One of the latest attractions of the season was Jefferson De Angelis in *The Jolly Musketeer* 17; every one delighted. Elks' Minstrels 26. Under the Dome 28. The German Brewer 3. A Man of Mystery 16.

GALION.—CITY OPERA HOUSE (H. E. Bibb, manager): Flinman's 400 Feb. 15; good business; performance fair. Fabio Romani 22. St. Silenus 23.

MANAGAN.—OPERA HOUSE (Waldman and Rettig, managers): O'Hooligan's Wedding 17; fair business; performance weak. Wittenberg Glee Club 8.

HAMILTON.—GLOBE OPERA HOUSE (Thomas A. Smith, manager): Eight Bells Feb. 17; S. R. O. 16; performance good. A Temperance Town 24.

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ASHEVILLE.—GRAND OPERA HOUSE (G.

TANNER

I have had occasion several times of late to try your remedy for my throat, and recommend with pleasure Dr. Warren's Wild Cherry and Sarsaparilla Troches.

Sincerely, CORA TANNER.

KARL

I have tried the effects of Dr. Warren's Troches during the past two weeks whenever I have had a slight hoarseness, and have found them beneficial to my voice while singing.

TOM KARL.

DAVENPORT

I have found Dr. Warren's Troches most beneficial for the throat and voice and would advise their use by all professionals.

E. L. DAVENPORT.

TIFFANY

I have used Dr. Warren's Wild Cherry Troches during the past month on several occasions, and I assure you they have given me positive relief from hoarseness and trouble of the throat, and I recommend them highly.

ANNIE WARD TIFFANY.

MAPLESON

Dr. Warren's Troches have a wonderful effect on the voice, and are invaluable to singers and all who have to use their voice in public.

LAURA SHIRMER MAPLESON.

MANTELL

Myself and members of my company have often tried your troches (Dr. Warren's) when our voices have felt tired and sore with colds and hard work, and I can assure you the benefit has been astonishing.

R. MANTELL.

REED

I have used Dr. Warren's Troches and can say they proved of great benefit to my throat and vocal cords, and deem them of great value to all public speakers.

ROLAND REED.

FROHMAN

I am glad to testify to the great value of Dr. Warren's Troches for throat trouble. I am never without them.

MARIE HUBERT FROHMAN.

DR. WARREN'S WILD CHERRY AND SARSAPARILLA TROCHES.

The Best Remedy in the World for Coughs, Colds, Hoarseness and All Throat Troubles. Box sent by mail on receipt of 25c. by the American Medicine Co., Manchester, N. H.

**THE SIPE THEATRE
AT
KOKOMO, INDIANA****WANTED.—A NO. 1 OPENING ATTRACTION.**

Thoroughly modern ground-floor theatre (stage 40 x 60), in a good town that has long waited and has now "arrived." Will open August, 1900. Now booking for season of 1900-1901.

Sole owner Sipe's Educated Animals and Liliputian Shows.

G. W. SIPE, The Sipe Theatre, Kokomo, Ind.

*** GUS PIXLEY ***

Specially engaged with MILLER, ABORN & WELTY'S big farcical success,

THREE OF A KIND**THE STOCK COMPANIES.**

At the Grand Opera House, Memphis, Tenn., the Hopkins Stock company gave an elaborate and pleasing production of The County Fair, Feb. 19-24. The company had rehearsed with Neil Burgess, who played the part of Abigail Prue. New scenery and Mr. Burgess' horses and mechanical effects were used. Business was good all the week. Much praise is due Carrie Lamont as Taggs and Frederick Julian as the Constable. The Two Orphans is the bill this week.

Camilie was the bill for the ninth week of the Valentine Stock company's season at St. John, N. B. Jessie Bonstelle in the title-role won an emphatic success. Edward R. Dawson as Armand added to his popularity. John Webster played De Verville well. Kate Blanck as Prudence, and Charles Fleming as Gaston. Anne Blanck as Nichele, Beulah Watson as Nanine, and Mary Taylor as Olympia were excellent. Many new followed. Business continues good.

Nell Florence signed a contract in Cleveland last week that gives him control of the new Star Theatre there for ten weeks commencing June 11. Mr. Florence will organize a strong stock company and open its season on that date. Matinees will be given daily and popular prices will prevail.

Under the management of Charles P. Salisbury and Sherman Brown, the Salisbury Stock company will open a Summer engagement at the Davidson Theatre, Milwaukee, Wis., May 26.

E. L. Duane will be the stage director for the Shubert Stock company, which will open its season at the Bataille Theatre, Syracuse, on March 5, with The Last Word.

W. B. Atterbury has signed with the Shubert Stock company.

Valerie Berger as Antoinette de Mauhan in the production of The Prisoner of Zenda by the Dearborn Theatre Stock company, Chicago, received strong endorsement from the local critics for her forceful delineation of the character. Miss Berger was particularly pleased with the opinion of Amy Leslie, who expressed much appreciation of her work.

The Hopkins' Stock company, Chicago, presented Feb. 25 a version of Quo Vadis, made by John Arthur Fraser, of Chicago, who has followed the book closely and brought out many details passed over by other dramatists. He has made a play of six acts and twelve scenes, that show the Frigidarium in the Place of Petronius, the Gardens of Antus, Entrance to the Palatine, the Great Triclinium of the Palatine, Interior of the Palace of Petronius, Exterior of the House of Miriam in the Trans-Tiber Quarter, Interior of the House of Miriam, Nero's Villa at Antium with Rome in the Distance, An Upper Apartment in the Palatine, the Vicus Apollinis, the Underground Chamber in the Mamertine Prison, and the Augustinian Private Entrance to the Amphitheatre. The settings and costumes are elaborate and correct. The burning of Rome is vivid in its realism. Stage-manager George Berry deserves much credit for the manner in which he has put on such a play, with a cast of over one hundred people. May Bonner is Lydia; Robert Wayne, Vincius; Harry Burkhardt, Petronius; Charles Burnham, Nero; Sam Morris, Chilo; Alexander Goden, Tigellinus; Palmer Collins, Aulus; Plautius; Baby Lund, Little Aulus; Edwin Travers, Ursus; Herbert Sears, Gaius; Carrie Laurelle, Poppea; Lorette Babcock, Ennae; Jane Holly, Acte; Hattie Foley, Pomponia; Zelma Poldi, Miriam. The play was produced for a run, that bids fair to be a long one.

The Dearborn Stock company is playing The Prisoner of Zenda a second week, owing to the great demand for seats. The play is done with a vim and polish that are remarkable.

The Woodward Stock company, Kansas City, last week presented The Senator, and notwithstanding the bad weather, played to S. R. O. business. Wright Huntington as Senator Rivers did some of the best work he has done since

joining this company. Jane Kennard gave a very commendable performance of Mrs. Hilary. George Farren, Harry Beresford, Emma Dunn, Inez Macauley, Charles Lothian, and Winona Bridges completed the cast, each being good. This week Cumberland '61. Quo Vadis is to be produced March 11 for a run, Walter Craven directing the stage.

The receipts for the first two weeks of the Nell Stock company's stay at the Burbank Theatre, Los Angeles, are said to have exceeded \$2,000, while the five previous weeks in cities on Puget Sound produced gross receipts of more than \$20,000. The plays presented during the first weeks in Los Angeles, at the Burbank, were A Bachelor's Romance and A Gilded Fool. Augustus Thomas, who is spending the Winter at Santa Barbara, is writing a new play for Mr. Nell, in which that actor will appear next season. Extra matinee performances are now being given in Los Angeles by the Nell company in order to accommodate the Burbank Theatre's patrons. Eleven performances in all were given during the week of Feb. 18.

Success again crowned the efforts of the Durban-Sheeler Stock company last week in their revival of Joseph Arthur's well-known play, The Cherry Pickers, and the Girard Avenue Theatre, Philadelphia, was crowded at every performance. Not only was the play superbly mounted, but the work of the company deserves the greatest praise. Walter Edwards was seen as Nazaire and was at all times manly, forceful and fully equal to the strongly dramatic climaxes. Max von Mitzel as Ayoub was especially good in the great gun scene, while Rose Stahl made a success of Nourmelle. Emma Maddern, whose versatility has been put to a severe test this season, managed to get a whole lot of fun out of the character of the Irish-Hindu widow, and George Barber was in his element as Colonel Brough. This week the company are once again turning their attention to comedy, presenting an adaptation of the French farce known as Dr. Bill. In course of preparation are versions of Quo Vadis and Sapho.

Sylvia Lydon has signed as leading woman with the Bowdoin Square Theatre Stock company, Boston.

Joseph Totten has resigned from the Columbia Theatre Stock company, Newark, and Walter Woodland has been engaged as his successor.

Louis Wansell, late of Pudd'nhead Wilson, has joined the stock company at the Theatre Francais, Montreal.

Ashley Miller has been specially engaged to play Bob Appleton, in The Lost Paradise, with the Standard Theatre Stock company, Philadelphia, this week.

Stella Kenny has been engaged for the Durban-Sheeler Stock company.

ENGAGEMENTS.

Rose Coghlan, Minnie Silliman, Marie Henderson, Olga Humphrey, Charlotte Deane, Annie Buckley, Beatrice Vaughn, Theo Carew, Lucille Wyman, Dolores Lettard, George Handell, John T. Sullivan, Louis Masson, Cuyler Hastings, Robert Rogers, Robert Gupps, George Heath, Victor M. de Sille, William Hazelton, Charles H. Steele, Walter Howard, and George Anderson, for Roosevelt and Brennan's production of The Great Ruby, to open at the Fourteenth Street Theatre, March 19.

For The Casino Girl: Eliza Snyder, Mabel Gilman, Irene Bentley, Helen Truax, Carrie Perkins, Sam Bernard, Albert Hart, and Louis Wesley.

Grace Griswold, resigned from The Village Postmaster company to join the Castle Square Stock in Boston.

Amy Lee, with Edward Harrigan, for her original part in Old Lavender.

Adeline Dunlap, for The Village Postmaster, opening in Cleveland, O.

Pelton Byron, for Across the Pacific, to play Nellie Hazelton.

Burt Doria, for Adolph, in The Turtle.

James Carhart, with Lewis Morrison.

Frank Guderian, for Sapho, under management of Stewart Lithgow.

**A Box-Office Winner.****THE HARRY SHANNON CO.**

Featuring the Wonderful Child Artist,

LITTLE HAZEL AND HARRY,

In a Repertoire of Standard and Royalty Successes.

PORT HURON, WICH., Feb. 24, 1900.

The Harry Shannon Co. closed a two weeks' engagement at my house to a large audience, S. R. O. being the rule. The company is first class in every respect. Little Hazel and Harry, who are featured with the company, are the cleverest child artists I have ever seen. Manager Shannon has a great drawing card in them.

LEWIS T. BEATTY, Manager City Opera House.

WANTED—Man for general bus., with hot specialities; can also use woman with strong specialty. All Repertoire people write. State all in first letter.

HARRY SHANNON, Charlotte, Mich.

VENITA.**EDDIE McDONALD**

the CLOWN with

**J. B. DICKSON'S
HUMPTY DUMPTY.**

What the Toronto Globe had to say:

Mother Goose's most entertaining child, Humpty Dumpty, is cleverly represented at the Toronto Opera House this week by Eddie McDonald, one of the best pantomime performers ever seen in the city. He is an acrobat of the first magnitude, and the variety and scope of his attainments in that direction are remarkable. He is surrounded by a company of bright entertainers, whose crisp contributions make fun and merriment continuous. Last night there was a crowded house, and during the rest of the week few seats will be vacant. Humpty Dumpty cannot be called a play. It is a big spectacular production, which admits of the introduction of a host of novelties. Eddie McDonald is the chief figure, and no one is sorry for it. He amuses the audience all the time, and his feats of contortion are quite out of the usual run.

ATLANTIC TRANSPORT LINE,
NEW YORK—LONDON.

MONTREAL March 5

MENOMINEE March 10

MARQUETTE March 25

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ALL MODERN STRANGERS, LUXURIOUSLY FITTED
WITH EVERY CONVENIENCE, ALL STATEROOMS
LOCATED AMIDSHIPS ON UPPER DECKS.

FIRST CLASS PASSENGERS CARRIED FROM NEW
YORK TO FENCHURCH STREET STATION, LONDON,
FOR \$60 EACH AND UPWARD

APPLY 1 BROADWAY

WHO WANTS A MANAGER

of fifteen years' experience, thoroughly competent and reliable. Now handling one of the largest and most successful organizations on the road. Will be at liberty in one week. Address

W. D. S. MINOR office.

MRS. JOHN ELITCH, there is a letter at this

office for you.

TEX.—HILLSBORO.

Levy Opera House

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ANOTHER SUCCESS.

THE GREAT FOUR-ACT DETECTIVE PLAY

CAUGHT IN THE WEB

Produced at Grand Opera House, Wilmington.

Produced at Grand Opera House, Wilmington, Del., Saturday, Feb. 24th. Matinee good, but S. R. O. at night.

Written by JOSEPH LE BRANDT.

The Wilmington Sunday Star Says:

A Five-Hour Matinee. *New Scenery Caused it at the Performances of Caught in the Web.* Seldom is it that an opera matinee continues until 7 o'clock in the evening, but that is what happened at the Grand Opera House yesterday afternoon through a peculiar circumstance, and there was no dissenting voice in the house. It was the first presentation of Le Brandt's *Caught in the Web*, and the scenery was fresh from the painter's brush. It never had been set up and as the company's stage carpenter had not seen it before yesterday, the progress of the play was delayed in setting up the scenery. But the play was so attractive and so well presented that the audience could not leave without seeing it end and bore the delay with the utmost patience. A remarkable fact was that many, though they had been seated since 2 o'clock, went to the box office and telephoned to their homes requesting that supper should be had later, as they wished to see the end of the play.

The Wilmington Sunday Herald:

First Presentation. The first presentation of the drama *Caught in the Web* took place at the Opera House last night. The production was under the supervision of the author, Joseph Le Brandt, and was a marked success. The scenery was elaborate and the costumes expensive. Miss Gertrude Norris (Mrs. Le Brandt) as Edna Stanley created a most favorable impression. Miss Norris is not only pretty and attractive, but is a charming actress. Mr. Le Brandt, who is also the author of *On the Stroke of Twelve*, is to be congratulated upon the success of his play.

This is positively the biggest popular price production that has been made for seasons. Everything carried complete. Solicit time for next season. Week and Three Night Stands only. Address

As per route, Dramatic Mirror.

THE FOREIGN STAGE.

LONDON.

An Analysis of the Play Made From "In His Steps"—Actors to the Front.
(Special Correspondence of The Mirror.)

London, Feb. 19.

The unusual nature of the play, *The Better Life*, made from the novel, "In His Steps," an inartistic play at best, as I have already said—leads me to give you something in detail about it. It is the exaggeration of the main character, an atheistic socialist or socialistic atheist, that forms the chief defect in *The Better Life*. Not many of us have much sympathy with howling scoffers of the sort typified by this man, John Haddon by name. But in common justice the authors ought to have remembered that there are large numbers of honest doubters, especially those perplexed in the extreme by poverty and privation as John Haddon is, who nevertheless do not seize upon every opportunity to mock and insult those working in the cause of religious philanthropy as John Haddon does, whenever his anti-theological maggot bites him. In point of fact, this weak-kneed and weaker-willed reviler of religion is almost as overdrawn as was the atheist villain in the late Laurence Tennyson's ill-fated play, *The Promise of May*, which character so aroused the ire of that recently deceased crank, the Marquis of Queensberry, on its first night at the Globe in the early eighties. For all that there was no excuse, in my judgment, for the attitude of certain members of the Adelphi audience, especially in the pit and gallery, who not only indulged in the now favorite pastime of "booing," but also seized upon every occasion to titter and guffaw at many of the references to faith and prayer. *The Better Life* is not, methinks, destined for a long life. It is not, as I have said, a good play, but even as a stage work, apart from certain things mentioned in it, it deserved more respectful treatment than it received from some unkind friends in front. I do not think that there is much money in it for London, even if, somewhat appropriately, a collection were made after the performance. But I do think that with careful revision, such as the removing of many texts and invocations to "the Deity" and "Heaven," as they say throughout the play, and with Shirley and Vane taking care not to confound the arrangements of Nonconformist chapels with those of the Established Church, there might be some success for the work on the road.

As a matter of fact, the most natural scene in *The Better Life* is one which many present seemed to regard as very unnatural indeed. Those who think thus think so only from lack of knowledge of the habits and customs adopted by slum mission workers and would-be reclaimers of criminals and "unfortunate." In this scene Shirley and Vane are only slightly indebted to the Rev. Sheldon, but they have worked up the whole business in a very dramatic manner on their own. The good little Mary Penfold, who dearly loves what dissenters would call her "fellow laborer in the vineyard"—namely, the Rev. Mark Verne—but whom she is unable to marry because she has a cruel husband somewhere around—is seen in a "refuge tent," pleading in broken accents with a score or so of poor fallen girls and women. Among other things she tells them that one of their fellow visitors, a girl named Annie Graham, died the night before in anguish and penitence, and that in her last moments, being soothed by the Rev. Mark, she sent an imploring message to her comrades of the fallen sisterhood, beseaching them to repent ere it should be too late. This message has a visible effect upon the crowd of women, who at once start a collection of coppers and sixpences in order to prevent their dead comrade being buried in a pauper's grave. Mary Penfold, desirous to relieve the pent up feelings of the poor wretches, suggests that one of the number should sing poor Annie's favorite song, "The Land of the Leal." After some hesitation, a black-cloaked figure arises from the midst of those pavement nymphs, and starts the fine old song. Ere long she breaks down with a wild sob, the cloak drops from the figure, and there stands revealed the much bejeweled mistress of John Haddon's persistent enemy and oppressor (and Mary Penfold's husband), Julius Cranby, a supposedly rich contractor. This now heart-broken woman announces herself as the elder sister of the poor dead girl, and tearing the priceless jewels from her lovely neck throws them and herself at the feet of little Mary the missioner, vowing to yield herself to God and His work in the future. Those who think that such a proceeding on the part of a woman of this class is unreal do not remember that such cases have been often known in mission quarters, from the time of Charles and John Wesley and George Whitfield down to the present days of the Salvation Army.

The beautiful convert in this case keeps her word and helps to clear the name of John Haddon, who after being first tempted to go a burgling and being forgivably by the good clergyman, is soon tempted by the contractor and his mistress to take upon himself the guilt of a bond robbery committed by the contractor himself, on condition that the sum of two hundred pounds sterling is paid to the guilt-taker's starving wife and child. The wretched contractor, who has had the impudence to eagerly take back the money from John's heart-broken wife, is eventually so harassed by conscience, chloral, the treatment of his ex-mistress to repent, and by John's vows to murder him, that he presently shuffles off this mortal coil by means of heart disease.

Whereupon John, finding himself providentially saved from crime of murder, hurries to the bedside of his wife, whose hours now appear to be numbered. She, however, after the minister has somewhat unnecessarily knelt at her bedside to pray for her, when for stage purposes it would have been more seemly for him to have prayed "aside," suddenly shows signs of prompt recovery, at which the ex-atheist, John Haddon, also falls on his knees to thank God. So there is an end of Haddon's so-called free-thinking ravings, in which he often reminded me of the verse-epigram which poor Harry Pettitt wrote concerning a very unbelieving but otherwise worthy and excellent actor whom many on your side as well as ours will call to mind. This actor, according to Pettitt, was in the habit of thanking God he was an atheist.

Robert Lorraine, the handsome young actor-

husband of your aforesaid lovely Julie Opp, has, owing to the cancellation of his engagements with Ada Rehan, arranged to go to the front to fight for Old England with our gallant Imperial regiments. I do not remember so many actors going out to fight since the time when the stage players, on the Puritan closing of the London theatres, went out solid to fight for King Charles I. against the Ironside Cromwell and company. Speaking of Charles I., on the occasion of the anniversary of his decapitation, on Jan. 30, five wreaths and things were again hung on his statue at Charing Cross by certain members, some professionals, of a strange little body who regard the late Charles as a martyr and who profess to want to see a Stuart restoration here. If any restored Stuart should pan out no better than did the previous specimens, it would be a poor lookout for Old England, methinks. But as such a restoration is not likely to occur, why worry?

PARIS.
A Clever New Opera—A Filthy Comedy Forced Off.

(Special Correspondence of The Mirror.)

PARIS, Feb. 9.

As tuneful and generally agreeable an operetta as we have seen in many moons is *Le Fiancé de Thydia*, the Cluny's new bill. Victor de Cottens and Robert Chavray have written a bright, clever story, free from suggestiveness and Louis Varney is at his best in an unusually pleasing score. The Cluny management have done themselves proud in the mounting and the work of the cast, both vocally and histrionically, is highly satisfactory. With all this to be said in its favor, it is small wonder that *Le Fiancé de Thydia* was launched most auspiciously upon what should be a long and prosperous run.

The story is, in a way, a continuation of Offenbach's once popular *La Vie Parisienne*, several of the characters in the older opera being introduced. We have Baron de Gondremarck, now well along in years and living quietly in Stockholm. Thydia, his daughter, is betrothed to Otto, her cousin. It is the baron's theory that no man should marry until he has sown a few wild oats, and he insists that before the wedding Otto shall take a trip to Paris and get a taste of life in the gay city. Thydia, however, rather prefers not to let her fiance acquire experience of this sort, and she contrives to prevent his departure by making him take a nap and miss the train. As Otto sleeps he dreams and his dream is shown in the scenes that follow. First we see him speeding away on the train, then his arrival in Paris, where he falls in with a merry crew of bohemians, including Gadeau and Robinet, the petticoat-chasers of the old opera. Thydia follows Otto to Paris and contrives to save him from succumbing to the wiles of a grisette by joining in the merry life herself and arousing her fiance's jealousy. One of the scenes is that of a ball at the Electric Club, a lively and brilliant spectacle. From here the action shifts suddenly to Stockholm to show Otto awakening. In his dream he has seen enough of Paris and is resolved to marry without further investigation. The principal roles were taken by MM. Bouvier, Henry, Doutey, and Mlle. Andini.

Le Homme de l'Oréille Complète, the filthy comedy at the Athénée that I referred to in my last letter, was a little too ill-smelling for even our strongest authorities in a spasm of morality they closed the theatre. This wave of virtue was of but short duration, however. The authors and management set up a howl for quarter, and promised to remove the objectionable features of the play. On this condition the police gave their consent, and renamed *Une Marquise Plaisante*, the comedy went on again last Wednesday, and, in consequence of the advertisement received, is doing an immense business. The changes made are immaterial, and the play is still unfit for presentation.

Pol Plançon, of the Maurice Grau Opera company, received on Friday the sad news of the death of his father in Paris.

Thomas Whiffen and Jack Taylor, late of Three Little Lamba, returned to town yesterday.

The members of the Lamba Club are among the many invited to the seventh birthday party of the Professional Woman's League, to be held at Carnegie Hall to-night. In the absence of Mrs. A. M. Palmer, the president, Vice-President "Aunt" Louisa Eldridge will head the Reception Committee.

Mrs. Jacob Litt has recovered from a severe attack of bronchitis.

John J. Cooke, who is ahead of Over the Fence this season, was in town for a few hours yesterday.

Mrs. Marion Leland, assisted by Clara Beretta and Alice Nugent Hume, gave an enjoyable dramatic reading at the Waldorf-Astoria on Saturday.

For the benefit of his health Howard Long left last week for his home, Austin, Tex., to remain until June.

Gertrude Coghlan, daughter of the late Charles Coghlan, who was ill for two weeks at Springfield, Mass., has arrived in town and will rest until her health is fully recovered.

Rose Anthon, of The Royal Box company, is still ill at St. Luke's Hospital, New Bedford, Mass.

The remains of the late Edwin F. Mayo were interred last week in Philadelphia. Colin Campbell, William Gill, Harry Browning, P. M. Johnston, William Warmington and Frank Campbell acted as pallbearers at the funeral. The members of the company sent a handsome floral pillow, and the management and attaches of the Academy of Music, Quebec, a beautiful wreath.

Fred Belasco, manager of the Alcazar Theatre, San Francisco, has arrived in the city and taken a desk at the Packard Exchange. Mr. Belasco will accompany his brother, David, to London when the Zaza company sails.

Leona Cardona was compelled to close with Peck's Bad Boy at Lima, O., Feb. 22, on account of illness. She is now convalescent at her home in this city.

Ormond H. Butler, representing The Gunner's Mate, was in town this week.

William T. Keogh is convalescing from a serious illness.

A son was born to Mr. and Mrs. John E. Turton, in Montreal, Canada, on Feb. 19.

Harry F. Seymour started upon his return journey to Manila last Friday. He has closed contracts with an American opera company for a six months' engagement in Manila to begin in May. The company will leave New York about April 15. Mindi's Filipino Band, in which Mr. Seymour is also interested, will leave Manila in April for a tour of this country.

Samuel Blair, managing The Bowery After Dark, was presented with a gold watch and chain on the stage of Henck's Opera House, Cincinnati, on March 23, by members of the company, including Joseph Callahan, Ralph Cummings, Jack F. Tucker, William Shea, Frank L.

W. C. ELMENDORF, Business Manager.

AMONG THE DRAMATISTS.

Theodore Kremer, author of *The Bowery After Dark*, has written two melodramas, called *The Angel of the Alley* and *A Beautiful Opium Fiend*, and has arranged, it is said, for their production by Sullivan, Blair and Woods.

George V. Hobart has signed to provide a new farce for May Irwin next season.

Minnie Blackstone Douglas has written a four-act romantic play, *Arthur Wellesley's Love Story*, which deals with the life of the young Wellington at the period of his return from India.

The comedy by Charles H. Yale and Sidney R. Ellis, in which Al. H. Wilson is to star next season, will be called *The Watch on the Rhine*.

A new play has been completed by Clinton Stuart, author of *Marie Antoinette*, now in Madame Modjeska's repertoire. The comedy deals with characters and incidents that pass from Washington to Paris and Aix-les-Bains, and thence to Coronado Beach, Cal. It is entitled *Our Absentees*.

A new one-act comedy, entitled *Venus and Adonis*, by Harry B. Marshall, has been lately added to the repertoire of the Mabel Paige company, now touring on the Greenwald circuit in Texas.

GOSSIP.

Lawrence Marston and Anna Cornelia Delves were married in Brooklyn, Feb. 11. The bride is a member of the Ben Hur company, of which Mr. Marston is stage-manager.

Joseph L. Treacy, of Daniel Sully's company, was married at New London, Conn., Feb. 19, to Vera Markille, a non-professional, of New York city.

Carina Jordan, leading woman of Why Smith Left Home, has been compelled to return to New York to undergo a severe surgical operation.

A son was born to Mr. and Mrs. Joseph C. Kesswick (Margaret Willard) at Altoona, Pa. on Feb. 10.

Edouard D'Oize and Valerie Prevost were married on Feb. 16 at Waverly, N. Y.

Will McRobie, of *A Hot Old Time* (Western), was married to Veva Evans Jan. 16. Mr. McRobie will remain with the company for the rest of the season. Next season Mr. and Mrs. McRobie will appear under the team name of McRobie and Evans.

The Princess Chic will leave the Casino on Saturday, and next Monday will open a two weeks' engagement at the Walnut Street Theatre, Philadelphia. Several changes are to be made in the cast at the end of the present engagement. Margaret Sayre will replace Louise Willis Hepner. Harry Brown will assume Richard Golden's role, and Clinton Elder will take the part originally played by Edgar Temple.

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Frayne, William Dyman, George Considine, Joe Carey, James Coppering, Fred Jones, P. J. Sullivan, A. H. Woods, Beatrice Ingram, Louise Dempsey, Louise Ripley, and Tessie Lawrence.

Marion Virginia Garrett and Henry Chamberlain Thompson were married on Feb. 21 in Washington, D. C., by the Rev. Edward M. Mott.

Plans have been filed by J. B. McElpatrick and Son for alterations in the Academy of Music, to cost \$5,000. The second balcony will be enlarged and a new stairway added.

William H. Crane has received notice of suit begun by a Chicago banking firm, who think that he owes them \$2,261 and interest on a stock transaction.

Henry Duzian will sail for Europe on March 21.

The suit of Frederick C. Williams, as assignee of George W. Lederer's claim against Lillian Russell for alleged breach of contract in 1899, has appeared again in the Brooklyn Supreme Court, arguments being offered on a motion to compel the plaintiff to submit a bill of particulars.

Mrs. Langtry has sent to Rear Admiral Philip P. Cooke two packages of tea and chocolate for distribution in the American hospitals in the Philippines.

DATES AHEAD.

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that day.

DRAMATIC COMPANIES.

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DRAMATIC COMPANIES.

A BLACK SHEEP: St. Louis, Mo., Feb. 26-March 3.

A BREACH OF PROMISE: Worcester, Mass., Feb. 26-March 3.

A BREEZY TIME (Eastern): Fitz and Webster, mgrs.; Cohoes, N. Y., Feb. 27; Bennington, Vt., March 1; Adams, Mass., 2; Sheiburne Falls 3; Greenfield 5; Holyoke 6; Westfield 7; Springfield 8.

A BREEZY TIME (Western): Fitz and Webster, mgrs.; W. Liberty, Pa., Feb. 27; Keeneburg, Ill., 28; Mt. Pleasant, Ia., March 1; Fairfield 2; Centreville 3; Charlton 5; Oneonta 6; Wallace 7.

A BUNCH OF KEYS (Gus Bothner, mgr.): Putnam, Conn., Feb. 28; Gardner, Mass., March 1; Leominster 2; Lawrence 3.

A COLONIAL GIRL (Daniel Frohman, mgr.): Baltimore, Md., Feb. 28-March 3.

A CONTENTED WOMAN (Belle Archer, Fred E. Wright, mgr.): Butte, Mont., Feb. 23-28; Spokane, Wash., March 2, 3; Seattle 5-7; Victoria, B. C., 8; Nanaimo 9; Vancouver 10; New Westminster, Wash., 12; Westminster, B. C., 13; Tacoma, Wash., 14; Olympia 15; Portland, Ore., 16, 17.

A DAY AND A NIGHT (Harry Phillips, mgr.): Philadelphia, Pa., 26-March 3; Jersey City, N. J., 5-10.

A FEMALE DRUMMER: Hartford, Conn., Feb. 28, 29; New Haven 28, March 1.

A GUILTY MOTHER: Brooklyn, N. Y., Feb. 26-March 2; Baltimore, Md., 5-10.

A HOT OLD TIME (The Rags): Milwaukee, Wis., Feb. 25-March 3; Columbus, O., 8-10.

A HOT OLD TIME (Western): E. A. Braden, mgr.; Hot Springs, Ark., Feb. 26, 27; Little Rock 28, 29; Smith March 1; Springfield 2; Tulsa 3; Fort Smith 4; Joplin, Mo., 4, 5; Ft. Scott 6; Wichita 6, Topeka 7; St. Joseph, Mo., 8-10; Lawrence 9; Kansas City, Mo., 12; Sedalia 13; Moberly 14; Quincy, Ill., 17.

A MAN OF MYSTERY (E. N. McDowell, mgr.): St. Paul, Minn., Feb. 27; Pittsburgh 28; Rochester March 1; Newcastle 2; Youngstown, O., 3; Ashtabula 5; Sandusky 6; Kenton 7; St. Mary's 8; Ft. Wayne, Ind., 9; Marion 10.

A MEERY CHASE (Lyman Brothers): Ellington, Ill., Feb. 21; Reading, Pa., March 1-3; Mauch Chunk 5; Santicore 6; Pittston 7; Oliphant 8; Archibald 9; Hawley 10; Homestead 12; Port Jervis, N. Y., 13; Middlebury 14; Paterson, N. J., 15-17.

A MILK WHITE FLAG (Dunne and Rylee, mgrs.): Ashland, Ky., Feb. 27; Ironon, O., 28; Portsmouth March 1; Chillicothe 2; Zanesville 2.

A NIGHT IN CHINATOWN (Eastern): Al. Dolson, mgr.; New York, N. Y., Feb. 26, 27.

A PAIR OF BLACK EYES (Botts and Patee, mgrs.): Columbus, Ia., Feb. 27; Kokon 28.

A POOR RELATION (Fred G. Berger, mgr.): Indianapolis, Ind., Feb. 26, 27; Des Moines 28; March 1; Iowa City 2; Ft. Madison 2; Carrollton, Mo., 5; Clinton 6; Mexico 7; Columbia 8; Moberly 9; Sedalia 10.

A ROMANCE OF COON HOLLOW: Waynes, Wis., Feb. 27; Beloit 28; Seymour, Ill., March 1; Kenosha 2; Canton 3; Peoria 4.

A ROMANCE IN CHINATOWN (A. Thalheimer, mgr.): Chicago, Ill., Feb. 25-March 2; Dowagiac, Mich., 3; Battle Creek 4; Jackson 5; Lansing 6; Elora, O., 9; Erie, Pa., 10; Buffalo, N. Y., 12-17.

A TEMPERANCE TOWN (Richards and Canfield, A. A. Ashby, prop. and mgr.): Cincinnati, O., Feb. 26-March 3; St. Louis 5-10; Chicago, Ill., 12-17.

A TEXAS STAGE: Albany, Ga., Feb. 27; Americus 28.

A TRIP TO CHINATOWN: Pittsburgh, Pa., Feb. 26-March 2.

A TRIP TO THE CITY: Syracuse, N. Y., Feb. 26-28.

A WHITE ELEPHANT (Carl J. Barry, mgr.): Lake Mills, Ia., Feb. 27; Waverly March 2; Nashua 6; Hampton 7; Garvin 8; Cedar Falls 10.

A WOMAN IN THE CASE (Bartlett and Letton): Richard Hyde, mgr.; Brooklyn, N. Y., Feb. 26-March 1.

A WINE GUY (Haynes and Letton): Richard Hyde, mgr.; Brooklyn, N. Y., Feb. 26-March 1.

A WOMAN IN THE CASE (Bartlett and Letton): Richard Hyde, mgr.; Brooklyn, N. Y., Feb. 26-March 1.

A YOUNG WIFE: Chicago, Ill., Feb. 26-March 2.

ACROSS THE PACIFIC: Newark, N. J., Feb. 26-March 2; Atlanta 3-7; Cincinnati 8; St. Louis 9-13; Chicago, Ill., 14-18; San Francisco, Calif., Oct. 9-Indefinite.

ALLEN, VIOLA: Glicker and Co., mgrs.; New Orleans, La., Feb. 26-March 2; Nashville, Tenn., 3, 6; Louisville, Ky., 7-10.

ANDERSON THEATRE (Ed Anderson, mgr.): Pictor, Ont., Feb. 26-March 2; Port Hope 5-10; Belleville, Ont., 12-17.

ARIZONA: St. Paul, Minn., Feb. 26-March 2.

ARTHUR, JULIA: Cleveland, O., Feb. 26-March 2.

AT PINEY RIDGE (G. H. Higgins, mgr.): Buffalo, N. Y., Feb. 26-March 2.

AT THE WHITE HORSE TAVERN: Louisville, Ky., Feb. 26-28; Jacksonville, Ill., March 5; Birmingham 9; Chattanooga 7; Decatur 8; Terre Haute, Ind., 9; Evansville 10.

AUBREY DRAMATIC STOCK (Miltonian Brothers, mgr.): Aunt HANNAH (Reidy and Grinner, mgr.): New York city 2-Indefinite.

BALDWIN-MYVILLE (Walter S. Baldwin, mgr.): Gainesville, Ga., Feb. 26-March 2; Charleston, S. C., 5-10; Jacksonville, Fla., 12-17.

BALDWIN-MYVILLE STOCK (Walter S. Baldwin, mgr.): New Orleans, La.-Indefinite.

BECAUSE SHE LOVED HIM SO (Charles Frohman, mgr.): Indianapolis, Ind., Feb. 26, 27; Toledo, O., 28.

BECAUSE SHE LOVED HIM SO (Julius Cahn, mgr.): Kenosha, Wis., Feb. 27; Joliet, Ill., 28.

BEER HUE: New York city 26-Indefinite.

BENNETT-MOULTON (A. Earl Burgess, mgr.): Cincinnati, Md., Feb. 26-March 2; Johnstown, Pa., 3-10; Altoona 12-17.

BENNETT-MOULTON (B): Bangor, Me., Feb. 26-March 2; Portland, Me., 28; March 3; Youngstown, O., 5-10; Wheeling, W. Va., 12-17.

BINGHAM, RALPH: Pensacola, Fla., Feb. 27; Tampa 28; Pensacola, Fla., March 1; Marianna 2; Dothan, Ala., 3; Clayton 5; Ft. Deposit 6; Brewton 7; Elmore 8; Heflin, Ala., 8-9; New Haven 10; Columbus 11.

BROADWAY TO TOKIO: New York city Jan. 22-Indefinite.

BROWNS IN TOWN (Delcher and Sonnen, mgr.): Brownfield, Miss., Feb. 27; Selma, Ala., 28; Montgomery March 1; Atlanta, Ga., 2, 3; Athens 5; Macon 6; Americus 7; Albany 8; Jacksonville, Fla., 9; Tampa 10; St. Augustine 12; Brunswick, Ga., 13; Savannah 14; Charleston, S. C., 15; Spartanburg 16; Charlotte, N. C., 17.

BYRNE'S COMEDIANS: Taylorville, Ill., Feb. 26-March 2; Springfield 5-10.

CAMERON CLEMENS (Harry Cobb, bus.-mgr.): Bradford, Pa., Feb. 26-March 2; Youngstown, O., 5-10; Wheeling, W. Va., 12-17.

CARLTON KITTIE: Waterville, Me., Feb. 26-28.

CARRIER STOCK (Harry L. Webb, mgr.): Erie, Pa., Feb. 26-March 2.

CARPENTER, FRANKIE (George E. Robinson, mgr.): Meriden, Conn., Feb. 26-March 2; Fall River, Mass., 5-10.

CARTER-REYNOLDS: Dennis, Ia., Feb. 26-March 2.

CARTY'S TROUBLES (Alfred Karp, mgr.): Albany, N. Y., Feb. 27; New Haven, Conn., 2, 3; Stamford 4; New Haven 5; New Haven 6; New Haven 7; New Haven 8; New Haven 9; New Haven 10; New Haven 11; New Haven 12; New Haven 13; New Haven 14; New Haven 15; New Haven 16; New Haven 17; New Haven 18; New Haven 19; New Haven 20; New Haven 21.

CLARENCE HARRY COLESON (What Happened to You): Ottawa, Ia., Feb. 27; Marshalltown 28; Sioux City 1; Ft. Dodge 2; Sioux City 3; Le Mars 4; Sioux City 5; Sioux City 6; Sioux City 7; Sioux City 8; Sioux City 9; Sioux City 10; Sioux City 11; Sioux City 12; Sioux City 13; Sioux City 14; Sioux City 15; Sioux City 16; Sioux City 17; Sioux City 18; Sioux City 19; Sioux City 20; Sioux City 21.

COLLINS, MYRA (Bennett and Seabott, mgr.): Dearborn, Mo., Feb. 26-March 2; Lathrop 3-10; Richmond 12-17.

COLUMBIA STOCK: Leeds, S. D., Feb. 26-March 2; Deadwood 5-10.

COLUMBIA THEATRE STOCK (M. J. Jacobs, mgr.): Newark, N. J., Oct. 9-Indefinite.

COOTE, BERT (Wihie M. Goodline, mgr.): Mattoon, Ill., Feb. 28.

CORALIE AND CO. DRESSMAKERS: New York city Feb. 5-Indefinite.

COURTED INTO COURT (Clifford and Huth): Toronto, Can., Feb. 26-March 2.

CRANE, WILLIAM H.: Chicago, Ill., Feb. 19-Indefinite.

CURRAN-MILTON: Oklahoma City, Okla., Ter., Feb. 26-28; Keno, March 1-3; Guthrie 5-7; Perry 8-10; Arkansas City, Kan., 12-14; Wynnedale 15-17.

DAD IN HARNESS: Quebec, Can., March 2.

DAILEY STOCK: Hanford, Calif., March 1-3; Stockton 5-10; San Jose 12-24.

DALRYMPLE COMEDY: Jefferson City, Mo., Feb. 26-Indefinite.

DARCEY RUSSIA (Edwin C. Jepson, mgr.): San Francisco, Calif., March 5-10.

DAVIDSON, FRANK: Pocomoke City, Md., Feb. 26-28; Milford, Del., March 1-3; Dover 5-7.

DAVIDSON STOCK: Jackson, Mich., Feb. 26-March 2; Elwood, Ind., 5-10.

DEVIL'S ISLAND: New York city Feb. 26-March 2; DE VONDE STOCK (C. L. Walters and Chester De Vond): Derby, Conn., Feb. 26-March 2; Meriden 5-10; N. Adams, Mass., 12-17.

DEWEY, THE HERO OF MANILA (A. Baffetti, prop. and mgr.): Newcastle, Ind., Feb. 27; Hamilton, O., 28; Troy March 1; Springfield 2; Xenia 3; Eaton 5; Greenville 6; Union City, Ind., 7; Salina, O., 8; Delphos 9; Findlay 10.

DODGE, SANFORD: Valentine, Neb., Feb. 27, 28; Chadron March 1, 2; Hot Springs 8, 9, 10-15; Rapid City 8, 9; Sturgis 10; Deadwood 15-19.

DONNELLY STOCK (Henry V. Donnelly, mgr.): New York city Sept. 25-Indefinite.

DON'T TELL MY WIFE (Felix Risser, mgr.): Jacksonville, Ill., Feb. 27; Louisiana, Mo., 28; Monroe 1; Columbia 2; Booneville 3; St. Charles 4; Moberly 5; Hannibal 6; Quincy, Ill., 7; Ft. Madison 8; Monmouth 9; Galena 10; Galesburg 11; Alton 12; Johnston 13; LaSalle 14; Quincy, Ill., 15.

ELROY STOCK (E. S. Brigham, mgr.): Portland, Me., Feb. 26-March 2; Lewiston 3; Lewiston 10; Lawrence, Mass., 12-17.

ELROY STOCK (A. H. W. Taylor, mgr.): Watertown, N. Y., Feb. 26-March 2; Auburn 5-10; Albany 12-17.

EMPIRE THEATRE STOCK (Charles Frohman, mgr.): New York city Dec. 25-Indefinite.

EMPIRE STOCK: Glens Falls, N. Y., Feb. 26-March 2; Pittsfield, Mass., 5-10; Oneonta, N. Y., 12-17.

FABIO ROMANI (Alden Benedict, mgr.): Bridgeport, O., Feb. 27; Sisterville, W. Va., 28; Marion 1; Fairmont 2; Fairmont 2, Washington, Pa., 3; Clarksville, W. Va., 5; Grafton 6; Morgantown 7; Uniontown, Pa., 8; Connellsville 9; Altoona 10; Greensburg 12; Johnston 13; Latrobe 14; Jeannette 15; Rochester 16; McKeesport 17.

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The Only Novelty In Sight.

ROYAL LILLIPUTIANS

THE SEASON'S BIG SENSATION.

Sweeping everything before it. A gigantic organization of Midgets, Dwarfs, Giants. The largest man in the world, the smallest Man, Woman and Horse in the world. A sumptuous scenic production. Gorgeous, Dazzling, Superb.

GUS HILL, 1350 Broadway, New York.

FOR STOCK THEATRES.

I will let on Royalty my own dramatization of Daudet's novel, duly protected.

SAPPHO

Can be produced in one week by any company. Cleansed and purified for family theatres, with stage business, electric, scene and property plots clearly marked. Cast, 8 male, 4 female characters. Can be doubled to six and three. For terms and MSS. apply

ELMER ALLOR, Attorney, 702 Union Trust Building, Detroit, Mich.

W. S. DORNELL, Attorney, Camden, N. J.

I am also sole owner of "On the Suwannee River" and "Only A Shop Girl."

TONY YOUNG: Chicago, Ill., Feb. 26-March 2, Cleveland, O. 12-17.
YOUNG, JAMES: Chattanooga, Tenn., Feb. 26, 27, Knoxville, 28, March 1, Bristol 2, Roanoke, Va., 6, 8, Staunton, 7, 8, Charlottesville 9, 10, Petersburg 12, Raleigh, N. C. 13, Goldsboro 14.
ZAZA (Mrs. Carter): Jersey City, N. J., Feb. 26, March 1, Hoboken 2, 3, Syracuse 7, 8, Albany 9, Troy 10, Philadelphia, Pa. 12-24.
ZAZA (No. 2; Charles Frohman, mgr.): Jersey City, N. J., Feb. 26-March 3.
OPERA AND EXTRAVAGANZA.
ABORN, MILTON, COMIC OPERA: Philadelphia, Pa.-indefinite.
A GREEK SLAVE: Brooklyn, N. Y., Feb. 26-March 3.
ANDREWS OPERA: Mendive, Pa., Feb. 27, 28, Greenville March 1, 2, Rochester 3.
BEGGAR'S PRICE: Cairo, Mo., Feb. 26-28, Kirksville, Mo. 1-3.
BLACK PATTI'S TROUBADOURS (Violette and Nelly, mrs.): St. Louis, Mo., Feb. 26-March 2, Belleville, Ill., 4, Evansville 5, Owensboro, Ky., 6, Henderson 7, Hopkinsville 8, Nashville, Tenn., 9, 10, Memphis 12-14, Little Rock, Ark., 15, Hot Springs 16, Texarkana 17.
BOSTONIANS: THE: Oakland, Cal., Feb. 26, 27, San Fran., 28, 29, 30, 31, March 1, Sacramento 2, Fresno 3, Los Angeles 5-10.
CANTILE SQUARE OPERA (Henry W. Savage, prop.): New York city Oct. 2-indefinite.
CASTLE SQUARE OPERA (Henry W. Savage, prop.): Chicago, Ill., Sept. 25-indefinite.
CANTILE SQUARE OPERA (Henry W. Savage, prop.): St. Louis, Mo., Nov. 6-indefinite.
CHILD AND THE WONDERFUL LAMP: Brooklyn, N. Y., Feb. 26-March 3, Philadelphia, Pa., 5-10.
CORINNE: Green Bay, Wis., Feb. 28.
DANIELS, FRANK (Kirk Le Shelle, mgr.): Boston, Mass., Feb. 12-March 3.
DE ANGELIS, JEFFERSON (John P. Slocum, mgr.): Detroit, Mich., Feb. 26-March 3, London, Can., 5, Hamilton 6, Buffalo, N. Y., 8-10, Rochester 12, 13.
DESHOS OPERA: Jamestown, N. Y., Feb. 26-March 3.
GRAU GRAND OPERA (Manrie Grau): New York city Dec. 18-March 13.
GRAU, JULES: Ogdensburg, N. Y., Feb. 26-March 2.
INTERNATIONAL GRANDE CONCERT (Henry Blaine, mrs.): New York city, Feb. 26-Wilmington, Del., Feb. 27, Philadelphia, Pa., March 1, Reading 2, JACK AND THE BEANSTALK: Wheeling, W. Va., Feb. 27, Johnstown, Pa., 28, Altoona March 1, Butler 2, Franklin 3, Titusville 5, Warren 6, Erie 7, Jamestown, N. Y., 8, Meadville, Pa., 9, Beaver Falls 10.
LOUISE BREHANY OPERA: Riverside, Cal., Feb. 22-23, 25, 26, 28, 29, 30, 31, March 1, Pasadena 2, Bakersfield 5, Hanford 6, Visalia 7, Fresno 8, Merced 9, Modesto 10, Salinas 12, Monterey 13, Watsonville 14, Santa Cruz 15.
NEVADA: Duluth, Minn., Feb. 28.
NIELSEN, ALICE (Frank J. Perley, mgr.): Toledo, O., Feb. 26, 27, Columbus 28, Indianapolis, Ind., 29.
OLYMPIA OPERA: Little Rock, Ark., Feb. 26, 27.
PACKARD, DAN, OPERA: West Point, Miss., Feb. 27, Columbus 28-March 1, Tuscaloosa, Ala., 2, 3, Birmingham, 5-10.
ROBINSON COMIC OPERA (Frank V. French, Tanton, Mass., Feb. 26-March 3, Lynn 5-10, Wilton, Conn., 12-17.
SEWELL, HARRY W., EXTRAVAGANZA: Cleveland, O., Feb. 26-March 10.
STRAKORN OPERA: Washington, D. C., Feb. 26, March 2.
THE EVIL EYE (Sidney R. Ellis, mgr.): Dallas, Tex., Feb. 27, 28, Galveston March 1, Sherman 2, Paris 3, Hot Springs, Ark., 5, Little Rock 6, Helena 7, Memphis, Tenn., 8-10, Danville 11, 12, Jacksonville, Fla., 13, Birmingham, 14, Streator 15, Janesville, Wis., 16, Marion 17.
THE HIGHWAYMAN: St. Paul, Minn., March 4-7.
THE PRINCESS CHIC: New York city Feb. 12, March 2.
THE TELEPHONE GIRL (F. G. Ross, mgr.): Milwaukee, Wis., Feb. 26-March 2.
THEATRE LITTLE LADIES (Edwin Knowles, mgr.): Rochester, N. Y., March 1-3.
WILBUR OPERA: New Haven, Conn., Feb. 26-March 3, Bridgeport 5-10, Meriden 12-17.
WILBUR-KIRKWIN: Birmingham, Ala., Feb. 26, March 3, Atlanta, Ga., Feb. 5-10, Pensacola, Fla., 12-14, Mobile, Ala., 15-21.
WILSON, LEON: Kansas City, Mo., Feb. 26, March 2, Louis, Mo., 5-10.
YOUNG, JOHN E., OPERA CO.: St. Thomas, Can., Feb. 26-March 3, St. Catharines 5-10.
VARIETY.
AMERICAN BURLESQUERS: Cincinnati, O., Feb. 26-March 3, Louisville, Ky., 12-17.
AMERICAN MOTOGRAPH (John H. Garrison, mgr.): Toledo, Can., Jan. 28-indefinite.
BREHAN SHOW: Washington, D. C., Feb. 26, March 2.
BLACK CROOK, JR.: Hastings, N. H., Feb. 28, Kearny March 1, Grand Island 2.
BOHEMIAN BURLESQUERS: New York city Feb. 19-March 3.
BON TON BURLESQUERS: Boston, Mass., Feb. 26, March 2.
BOWERY BURLESQUERS: Buffalo, N. Y., Feb. 26, March 2.
BROADWAY BURLESQUERS: Jersey City, N. J., Feb. 26-March 3.
BRUNI AND NINA: Milan, Mo., Feb. 27, Princeton 28, Trenton March 1, Chillicothe 2, 3, 26-March 2.
CITY OF OXFORD: Providence, R. I., Feb. 26-March 2.
CUCKOO JACK: (John R. Hobart, Manchester, mgr.): Lynn, Mass., Feb. 26-28, Fall River March 1-3.
DEVREE, SAM: Cleveland, O., Feb. 26-March 3.
FAIR AND POLLIES: Washington, D. C., Feb. 26, March 2.
FUGGORA'S STARS: Chicago, Ill., Feb. 12-March 10, Cleveland, O., 12-17.

NEW YORK THEATRES.

5th Ave Theatre

BROADWAY & 28th ST.

Edwin Knowles, Manager

Eve at 8:30, Mat., Wed., and Sat.

Limited engagement.

MODJESKA

Assisted by JOHN E. KELLELY. Management of John C. Fisher, Tues., Wed., Mat. and Sat. MARY STUART, Thurs., Fri. and Sat. EVANGELIE ANTOINETTE, Sat. Mat. THE LADIES' BATTLE. Cosy Loftus as Leonie, by special arrangement.

AMERICAN OPERA

OPERA. THIRD YEAR.

Verdi's Impressive Creation.

Rigoletto

(IN ENGLISH).

25, 50, 75, \$1. - Good Orchestra Seats for 50c. Next Monday-FALKA, and Souvenirs.

MURRAY HILL THEATRE

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SECOND YEAR



Henry V. Donnelly Stock Company.

THIS WEEK:

LORD CHUMLEY

Evening Price, 7-10-10.

STAR THEATRE

11th Street, near 14th St.

Eve. at 8:30, Mat., Wed. and Sat.

Continued Performances

11th Street, between 3d and 4th Avenues.

Seats 20 and 30 cents.

Browne and Elmer, George Evans, Miss Arctic Hall, The Tobin, Willett and Thorne, Farceurs; Eve and Broome, Herbert, Walton and Herbert; Caruso, Sister, Melville and Conway, Williams and Hood, Tagg and Daniel, Natoma, American Vitagraph.

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This week—DEVIL'S ISLAND.

THEATRE COMIQUE, formerly SAM T. JACK'S, Broadway and 28th Street. Mat. Every Day.

LAWRENCE BELLETTI, 3 Burlesques.

BY BURLETTI LTD. and Vaudeville

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A SINGULAR MARRIAGE.

An original comedy in one act. Two male and two female characters, suitable as a curtain-raiser or for Valentine. This is a curious comic play and requires a leading lady who is a good singer and oratorian. Address A. PIERRA, 1414 south Penn Square, Philadelphia, Pa.

EDISON SPECIALTY: Cass City, Mich., Feb. 26, 27, 28, 29.

EDNA AND WOOD: En route through Chil, S. A.

ELIJAH, THE: Great Falls, Mont., Feb. 26 March 1.

GRIMMITH (Hypnotist): Ft. Worth, Tex., Feb. 26 March 3.

GRIMSMITH, GEORGE: New York city Feb. 21, 22, 23.

GORDON: Greenboro, N. C., Feb. 27, Durham 28.

HERRMANN, LEON: Havana, Cuba, Feb. 18-April 2.

HILLIERS' WONDER (Clark Hillier, mgr.): Abilene, Tex., Feb. 27, 28, Headland March 1, 2.

PINECRAFT, THE: Elba 12, Elba 13, Elba 14, Elba 15, Elba 16, Elba 17.

OTTIS BURWELL'S: Salt Lake City, U. S., Feb. 26-28, Ogden March 1, Park City 2, Rock Springs, Wyo., 3, Rawlins 4, Laramie 6, Cheyenne 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17.

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TELEGRAPHIC NEWS

CHICAGO.

Prosperity in Cold Weather—The Record Week—Current Attractions.

(Special to The Mirror.)

CHICAGO, Feb. 26.

If the financial records could be made known it is probable that last week would go down to posterity as the biggest week this city has seen in a theatrical way. With Mrs. Fiske, Irving and Terry, and Mr. Crane at the three first-class theatres, all playing to capacity, the receipts must have been enormous, and weather of the Arctic kind did not appear to cut any figure.

At the Grand Opera House Mrs. Fiske captured the Chicago kope at the first on-again, and she still remains in command. Besides being a star of the first magnitude she has a splendid company, and hers is not a one-part performance, by any means, for Mr. Barrymore, Mr. Cook, Mr. Plunkett and Mr. Ferguson are artists in their way, and the advance sale indicates three more weeks of great business. The second week of the engagement opened to-night with a fine audience. Mrs. Fiske will be followed at the Grand by James A. Herne in *Sig Heuer*.

I met an old friend, Andy Mackay, at Powers' last Wednesday night. After a successful tour with John Griffith he is to shift to the masque of *Momus* and start out with Billy Rice in *A Turkish Bath*. From the legitimate to *A Turkish Bath* is a far cry, and Andy is one of the few that could make such a jump.

William H. Crane did a large business with *A Rich Man's Son* at Powers' last week, and this evening he began the second and last week of his engagement with a revival of his former success, *A Virgin Courtship*, which is thoroughly enjoyable. Next week Mrs. Langtry will follow in *The Degenerates*.

The February dinner of the Forty Club will occur to-morrow evening at the Grand Pacific Hotel.

This is the third and last week of the engagement of Mr. Irving and Miss Terry at the Columbia, and after two big weeks of *Hold Your Horses* they gave *The Merchant of Venice*, which will be repeated to-morrow, Thursday and Friday nights. Wednesday and Saturday evenings will be devoted to *Dance Oldfield* and *The Bell*, while at the matinees *Widow Oldfield* and *Saturday Miss Terry* will appear in *The Amber Heart* and Mr. Irving in *Widow Oldfield*. Alice Neelam will follow next week in *The Singing Girl*.

Joseph Buckley, manager, guide, philosopher and friend of Otto Skinner, is running in here weekly to talk with comic artists and costumers about the big Skinner production of a dramatization of Stevenson's *Prince Otto*, to be given at McVicker's, April 22, for four weeks, with an option.

This is the last week of *Sporting Life* at McVicker's, and its big business still keeps up. Next week *The Sign of the Cross*, with Andrew Mack to follow.

This is becoming quite a Hamlet territory. Warren Ashby is to go out with another Dane soon, and no says his star is the greatest Dane ever.

After a successful run of *Carmen* the Castle Square Opera Company at the Stoddabaker present *The Lily of Killarney*. Lucia di Lammermoor will follow.

Four months ago, after spending five months with the best doctors in the land and paying them \$6,000, Henry Carson Clark, the comedian, was carried out of the Auditorium Hotel in physical wreath to a train bound for California. He weighed but 82 pounds, and the doctors had all given him up. He is now at the Auditorium Hotel again, accompanied by his wife, and he was never in better health. He has been making lots of money in *What Happened to Jones*, and soon rejoins the company. His present weight is 115 pounds. He has not seen a bill of fare for six months, and his diet has been hot milk and molasses taffy, to which he still clings.

So great has been the success of *The Prisoner of Zenda* at the Doctorat that the rule of the stock changing the bill weekly has been suspended and the play will continue through this week, with *What Happened to Jones* uncurled. In this farce Howard Hinsel, the leading man, has made a hit as Jones before.

Young Paul Nicholson, Douglas Flint and Sadie Kirby are at the Great Northern this week in *A Stranger in New York*, following Williams and Walker. The underline is *Rose Melville* in *Six Hop-kins*.

At yesterday's matinee Manager Hopkins' stock gave the first performance of John A. Fraser's version of *Quo Vadis*. Miss Hammer is the Lygia, Mr. Wayne the Vinicio, and Bobby Lend the Little Anna, and there are one hundred people on the stage. The production has made an enormous hit with the Hopkins patrons.

J. K. Tilton's play, *A Young Wife*, has made such an excellent impression at the Lyric that it is to be kept on this week. Seda Herman, Minnie Radcliffe and Emmett C. King do very good work.

Hearts of Oak went from the Alhambra to the Academy of Music yesterday, following the Rays in *A Hot Old Time*, and was succeeded at the Alhambra by Von Yonson, while over at the Criterion *The World Against Her* was followed by *On the Suwanee River*, and at the Bijou Human Hearts opened.

Manager Milward Adams has just returned from New Orleans where he arranged for a four weeks' season of French grand opera at the Auditorium, with popular prices.

Petschekoff, violinist; Hambourg, pianist; Elsa Renger, 'cellist, and Lachmann, pianist, are to unite in a concert at Central Music Hall on Saturday.

W. H. Crane tells me he has great faith in the dramatization of David Harum, which he is preparing to produce in Rochester in April. He says that the play is "beautiful in its simplicity," and he looks for a great hit.

Sons and Theodore Thomas split up last Friday and Saturday at the Auditorium, Mr. Thomas taking Friday and Saturday evenings and Mr. Sons Friday evening and Saturday afternoon. Next Friday afternoon and Saturday evening Godowsky, the pianist, will be the Thomas concert pianist. Mr. Sons gave concerts at the Grand Opera House yesterday afternoon and evening.

David Bishop, the harpist, and Leopolda Kremer, violinist, appeared at the Apollo Club part-song concert at the Auditorium this evening.

At Middleton's Museum this week there is a man who plays two cornets simultaneously. As if one were not enough.

Emma Nevada will appear in concert at Central Music Hall, March 8. "Biff" HALL.

BOSTON.

Changes in Plays and Casts—Serious Drama for Louis Mann and Clara Lipman.

(Special to The Mirror.)

BOSTON, Feb. 26.

Julia Marlowe was still ill to-day, and her appearance at the Hollis was postponed until Wednesday. A decidedly interesting change was made in *The Girl from Maxim's* at the Museum to-night, when Merritt Osborne appeared in the title part and made a personal hit. This is the best week of the engagement.

Shea's opened a week's engagement at the Boston to-night with a cast individually different from any ever seen here in the play before. But the native enthusiasm and the presence of the Rough Riders would be quite enough to assure success.

At the Castle Square an exceedingly interesting production of *The Firm of Girdlestone* was made by the stock. This is the dramatization of Conan Doyle's work by Walter H. Dugan, Henry D. Coolidge, and Arthur L. Griffin, which was given at the Bowdoin Square a few weeks ago under the title of *Dark Deeds*. The change served to bring back Charles Mackay and Leonora Bradley, who had been missed in the long run of *The Bell of Basle*.

Frank Daniels is more successful than ever at the Tremont, for *The Answer* has proved one of the funniest operas that he has ever produced here, and star and company have come in for equal praise. This is the last week of the engagement. Mrs. Le Moyne will follow in *The Greatest Thing in the World*.

The Cherry Pickers opened a week's engagement at the Grand Opera House to-night, and will be followed by *A Stranger in a Strange Land*, which will be given by the cast seen at the Park a week ago. This is the second time this season that a

high-priced attraction has moved almost directly to popular prices at the Grand Opera House.

His Excellency the Governor remains at the Hollis, and Ethel Barrymore's personal hit has been a feature of the production. She has always been a favorite here, but in the present comedy she plays with special grace and distinction. This is the last week of the engagement.

Darkest Russia is the production of the week by the stock at the Bowdoin Square, and will be followed by *The Heart of the Klondike*. Edith Crulus Ives is a newcomer to the stock, and has been received with favor.

The Fire Patrol at the Grand serves to introduce the stock, while a championship cake walk and specialties between the acts are added attractions.

The Rounders has proved the biggest hit that the Columbia has had during its new management. Dan Daly and Thomas Q. Searle make a lively play of it, while Marie George has made by all odds the greatest hit of the ladies.

Louis Mann and Clara Lipman are going to try an experiment at serious acting during their approaching engagement at the Park. They are going to open with *The Girl from the Barracks*, but before they leave they will try a new and as yet unacted play by Sydney Rosenfeld. They have made several special engagements for the week, and the production promises to be most interesting, for it will be the first appearance of these stars in serious dramatic work.

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George Grossmith will give two entertainments at the New Century Drawing Room, March 1 and 3.

Philadelphia Theatrical Mechanical Association No. 3 will have its annual benefit afternoon of March 2 at the Walnut Street Theatre. Among those that will appear are the Girard Avenue Theatre Stock Company, Rose Coglian, The Belle of New York Company, Dumont's Minstrels, the Four Dawsoms, Evans and White, Annie Russell and her company, the Black Sisters, and people from Keith's and Grand Opera House.

Keith's Theatre is always crowded. The programme this week presents Mr. and Mrs. Edwin Milton Royle, Trip's Troubles, Harrigan, Midgley and Carlisle, Hines and Remington, Evans and Videque, Quigley Brothers, Swan and O'Day, Mattie Nichols, Marion Manola, Raymond Moore, Schuyler Sisters, Maxwell and Simpson, Adele Purvis Onsi, George Lione, and the biography.

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"Bouzar," ate Miss Neilson's second act slips, and she had to borrow those of one of our ensemble ladies. The dog recovered and looks well. Our next opera will be tried on him first." Mark Hambourg will give a recital to-morrow afternoon at the Columbia.

The *Storm*, the fourth in the course of modern plays, will be presented at the New National Thursday afternoon.

Alice R. Hay, professionally known as Ray E. Vernon, has joined Robert Downing's company in *An Indiana Romance*.

Lottie Mills, pianist, of Washington, and Henri Marteau, violinist, will give a recital at the Columbia Theatre, March 16.

W. L. Saniteman, leader of the Marine Band, has composed the music for a new opera, entitled *Sadie III*. The book and lyrics are by E. T. Sweet. The work is under consideration for early production. JOHN T. WARREN.

BALTIMORE.

Lyceum Stock in The Railroad of Love—The Elks' New Home—Notes.

(Special to The Mirror.)

BALTIMORE, Feb. 28.

The *Surprises of Love* was presented at Ford's Grand Opera House this evening. F. C. Whiting's production of *Quo Vadis* will follow.

E. H. Sothern and Virginia Harned are announced at the Academy of Music this week.

Ann Russell in *Miss Hobbs* next week. The Lyceum Theatre Stock company presented *The Railroad of Love* this evening before an audience that completely filled the theatre. The smooth production of this charming comedy furnishes but another evidence of the thorough system of rehearsals in vogue at the Lyceum. The bill next week will be *Brother John*.

Thomas E. Sheas appears at the Holliday Street Theatre this week in a repertoire including *The Man-o'-War's Man*, Dr. Jekyll and Mr. Hyde, and *The Voice of Nature*. A *Gay Mother* is underlined.

John C. Rice and Sally Cohen head the cast of *Over the Fence*, which is the attraction at the Auditorium Music Hall. In addition to the principals the following well-known specialists appear: Harry Le Clair, the Olympia Quartette, the Bicknell Duo, Jessie Montgomery, and Kitty Lamp. H. W. Williams' Own company will follow.

The Tenth Peabody recital will take place Friday afternoon next. Emmanuel Wad will be the pianist.

Sarah Cowell Le Moine scored a great success last week at Ford's Grand Opera House in *The Greatest Thing in the World*. Mrs. Le Moine was charming, her company was a splendid one and the business of the week was entirely satisfactory.

Miffie Clio, who performs at the Zoo with a number of snakes which she fearlessly winds about her neck and arms, was quite badly bitten on Thursday last by a rattlesnake. The wound will not prove fatal.

Baltimore Lodge, No. 7, B. P. O. Elks, dedicated its new home on Thursday last with appropriate ceremonies in which the officers of the Grand Lodge participated. The oration was delivered by William J. O'Brien, Jr., of the Baltimore bar, who is a member of the Committee on Grievances of the Grand Lodge. Large delegations of visiting Elks were present from New York, New England, and the Southern and Western States.

Mark Hambourg made his third appearance in our city on last Friday afternoon at a recital given at Ford's Grand Opera House. The talented young pianist has now displayed the full scope of his abilities before Baltimore audiences, and the high opinion already formed of him was fully maintained. HAROLD RUTLEDGE.

CINCINNATI.

Rustic Comedy, Farce and Melodrama the Offerings—German Performances.

(Special to The Mirror.)

CINCINNATI, Feb. 26.

The Grand has *The Village Postmaster* for this week. Archie Boyd appears in the title-role and has the support of James H. Bradbury, Henry L. Keane, Michael Neasmith, Frank Lyman, Edith Barker, Blanche Weaver, Anne Buckley, and others. A good house was in attendance to-night. *Underlined, Children of the Ghetto*.

After a very successful rendition of *Lady Bountiful* the Pike company put on this week *Too Much Johnson*. It was handled with skill by the clever stock company. The patronage was up to the usual limit. *Quo Vadis* will soon be brought out.

Hello, Bill, had its first Cincinnati performance at the Lyceum yesterday afternoon. It was acted with great gusto and snap. The cast includes Ada Deaves, Madeline Lack, Helen Brackett, Ada Bernard, Louise Royle, George Ober, John Hyams, F. L. Powers, Thomas Wood, and others.

A Temperance Town opened at the Walnut Sunday afternoon for its annual engagement here and drew as large audiences as ever. The leading roles were in the hands of George Richards and Eugene Canfield.

Kidnapped in New York is the current attraction at Heuck's. A big house was present yesterday.

Adolf Phillip and his New York company are being seen at the Auditorium in *Der New Yorker Brander*, and *Der Corner Grocer*.

Maloney's Wedding closed its season at the Lyceum last Saturday night.

Manager Haylin has just returned from a trip to St. Louis.

Hazel Reid made her initial appearance with the Pike Stock company last week as Beatrice in *Lady Bountiful*.

Douglas Wood, who plays the role of the young husband in *At the White Horse Tavern*, overdrank himself Friday night, and Frank Norcross, the manager, assumed the role at short notice and acted it admirably.

L'Arronge's *Mein Leopold* was given at the Grand by the German Theatre company last night. WILLIAM SAMSON.

FLOOD SUFFERERS ASSISTED.

Last week the lower part of Albany was inundated by water from the Hudson River, causing much damage to property and suffering among hundreds of families. Among the first to come to their aid was Agnes Barry, manager of the Gaiety Theatre, who arranged with the Moulin Rouge company and they gave a benefit performance on the 17th, which added \$100 to the relief fund. On behalf of the Mayor of Albany, as well as on the part of the flood sufferers, Commissioner Cantine, of that city, wrote to the company and to Messrs. Barry a letter of thanks for their contribution. Treasurer Horan and Stage-Manager Carlin, of the Empire Theatre, Albany, arranged a benefit performance on Feb. 19, which netted \$200, for the same purpose.

A COMPLACENT PROPOSITION.

Managers Woodward and Burgess, of Boyd's New Theatre, Omaha, Neb., recently received the following calm communication, written from Oakland, Cal., on the notepaper of "The World Famous Kelton Family":

Adv. Agt. Boyd's Opera House:
I will give you 2 cts a sheet for every sheet of paper you get me of Flanagan's Ball co. Yours truly
NED KELTON.

P. S.—This is a Bonifice offer and goes, so place confidence in it.

JAP ACTORS TO BE SHOWN HERE.

The Japanese Dramatic company, headed by Otto Kawakami and Saita Yacco, that has been making a tour of this country preparatory to appearing at the Paris Exposition, will give a series of performances at the Berkeley Lyceum, beginning March 1. The repertoire includes a Japanese version of *The Merchant of Venice*. The company's engagement in this city will be under the management of Mrs. Robert Osborn.

SAPHO IN COURT.

Warrants were issued last Wednesday for the arrest of Olga Nethersole, Hamilton Revelle, her leading man, Marcus Mayer, their manager, and Theodore Moss, manager of Wallack's Theatre, in this city, complaint having been made that Clyde Fitch's play, *Sapho*, in which Miss Nethersole, Mr. Revelle, and others appear at Mr. Moss' theatre, is immoral. The warrants were issued on complaint of Robert Mackay, formerly a reporter for the *New York Times*, at the request of District-Attorney Gardiner, and the complaint set forth that "the play is the portrayal of the life of a lewd and dissolute woman in a way to offend public decency."

A. H. Hummel, counsel for Miss Nethersole, interviewed Mr. Gardiner and promised that his client and the others should appear in court on Friday if the warrants were not served. But Chief of Police Devinsky insisted upon immediate service and this was accomplished. The persons under arrest appeared at the Centre Street Police Court, and Miss Nethersole said to Magistrate Mott: "I have committed no offense against the good morals or the law of this or any other country. I especially demand to know the source of this attack on me and my property. The court cannot order a too speedy investigation." The prisoners were paroled in Lawyer Hummel's custody until Friday morning, when they reappeared before the magistrate and examination was begun in a private room, the court being crowded by curious persons.

The District-Attorney said that he had been informed that *Sapho* was an immoral play and that the Grand Jury contemplated considering the matter at the suggestion of one of its members. Robert Mackay and the Rev. Phebe A. Hanford testified unimportantly as witnesses, and the case was adjourned until to-day (Tuesday). It is reported that the dramatic critics of the city have been subpoenaed as witnesses.

Meanwhile, and as a result of the sensational advertising of the play, Miss Nethersole appears as *Sapho* to the capacity of Wallack's at every performance.

NEW DENVER STOCK COMPANY.

Frank E. Carstarphen, secretary and attorney of the Western Amusement Company, of Denver, Col., has been in New York for the past ten days organizing a stock company to play a season of from eight to twelve weeks at the Lyceum Theatre, Denver. It was at the same playhouse, and under Mr. Carstarphen's management, that Denver's first modern stock company played a successful season five years ago. Indeed that organization, which included a number of players who have since become prominent, was one of the pioneers in the renaissance of the stock system. Mr. Carstarphen has succeeded in forming a very complete and well balanced company and will leave for the West to-morrow (Wednesday) with the following players: John Flood, C. S. Abbe, Frederick Conger, Harry St. Maur, William Parke, Berry Hope, Anne Warrington, Lotta Alter, and Jane Rivers. The other members of the organization will follow within the week, and the season will open May 10, with the production of *The Case of Rebellious Susan*. Among the plays that have been secured for later presentation are *The Magistrate*, *The Way to Win a Woman*, *The Great Diamond Robbery*, *Never Again*, *A Fool of Fortune* and *The Countess Valeska*.

A NOVEL ENTERTAINMENT.

An audience which well-nigh filled the spacious Criterion Theatre assembled yesterday afternoon, and in the course of two hours were introduced to the principal players and leading scenes of one hundred popular plays and operas. The exhibition was the product of the camera of the well-known artist, Joseph Byron, and the views were faithful, life-size reproductions of the players with all the scenic accessories. As the views were thrown on the screen a brief synopsis of each play was given by Maude Banks. Over three hundred and forty pictures were shown and judging from the hearty and frequent applause from the interested spectators this style of drama was a great success. In the audience were a large number of professionals, drawn there no doubt by the desire to "see ourselves as others see us."

FLO IRWIN TO STAR.

After two very successful seasons in vaudeville as a headliner, Flo Irwin will star again next season in *The Swell Miss Fitzwell*. As a star in *The Widow Jones* she was a favorite. Walter Hawley will support Miss Irwin. He has been with her for the last three years as leading support and in vaudeville, playing Mr. Hawley's one-act comedy, *The Gay Miss Con.*

CURES

Justice Freedman yesterday decided against Israel Zangwill in the suit brought by that author to recover for an alleged libel published in the *Evening Sun*.

Edwin Forrest Lodge No. 2, A. O. O. F., will meet next Sunday.

Joseph W. Weaver, who was for many years a prominent member of Richard Mansfield's company, has been engaged by Charles Wyndham for his own theatre, London, and also for Criterion Theatre productions. Mr. Weaver will first appear in London in the forthcoming production of *Cyrano de Bergerac*.

The new opera house at Columbia, S. C., has been leased to Asher Brown, of the *Morning State*, and May Wilmot Lovell will book its seasons.

Frank Leyden, Charlotte Deane, Grace Griswold, and the Bossey Sisters retired from the cast of *The Village Postmaster* last week, and among those who have been engaged to take their places are Lisle Leigh, Leslie Matthews, and Sadie Stringham.

Jane Stetson has replaced Carina Jordan in the role of Mrs. Smith in *Why Smith Left Home*. Miss Jordan was obliged to retire on account of illness.

Caught in the Web, Joseph Le Brandt's new play, opened its Spring tour at Wilmington, Del., on Saturday. Nearly a carload of scenery will be carried. Rehearsals have been in progress for two weeks under the author's personal direction. Mr. Le Brandt is sanguine of a greater success for *Caught in the Web* than that for *On the Stroke of Twelve*, produced early this season. Gertrude Norris, Florence Seymour, Kate Stoffer, Lotta M. Niblock, Bertha Salmont, James Carew, Joseph H. Manning, Henry Hanscombe, A. H. Hastings, Joseph Cusack, John Birch, Nat B. Cantor, Walter Morrell, Arthur Stanton, John Meiggs, Benjamin Wilson, Cal. Spencer and James McCarthy will be in the company.

The bullet which caused Paul Gilmore to close his season has been successfully removed, and he is again seen on the stage.

Jules Keen, treasurer of Buffalo Bill's Wild West, will sail for London March 3 on the *Rotterdam*. He will there assemble the European companies of Rough Riders and bring them to America early in April to open the season at Madison Square Garden.

Wallace Munro, business manager for George W. Monroe, reports that Mrs. B. O'Shaughnessy continues to play to large business and is everywhere praised by the press. The company has been out since early Autumn and will not close until the warm weather arrives.

Carina Jordan, late leading woman with Why Smith Left Home, underwent a dangerous surgical operation at her home at Mt. Vernon, N. Y., last week. Her condition is still critical.

The three one-act plays that have been selected for presentation at the Stanhope-Wheatcroft Dramatic School matinee March 15 are *A House of Cards*, a comedy by W. G. Van T. Sutphen; *A Jolly Mix-up*, a farce adapted from the French by Mrs. Akerstrom Bernard, and *Racine*, a comedy by Dodson L. Mitchell.

SAPHO IN COURT.

Warrants were issued last Wednesday for the arrest of Olga Nethersole, Hamilton Revelle, her leading man, Marcus Mayer, their manager, and Theodore Moss, manager of Wallack's Theatre, in this city, complaint having been made that Clyde Fitch's play, *Sapho*, in which Miss Nethersole, Mr. Revelle, and others appear at Mr. Moss' theatre, is immoral. The warrants were issued on complaint of Robert Mackay, formerly a reporter for the *New York Times*, at the request of District-Attorney Gardiner, and the complaint set forth that "the play is the portrayal of the life of a lewd and dissolute woman in a way to offend public decency."

A. H. Hummel, counsel for Miss Nethersole, interviewed Mr. Gardiner and promised that his client and the others should appear in court on Friday if the warrants were not served. But Chief of Police Devinsky insisted upon immediate service and this was accomplished. The persons under arrest appeared at the Centre Street Police Court, and Miss Nethersole said to Magistrate Mott: "I have committed no offense against the good morals or the law of this or any other country. I especially demand to know the source of this attack on me and my property. The court cannot order a too speedy investigation." The prisoners were paroled in Lawyer Hummel's custody until Friday morning, when they reappeared before the magistrate and examination was begun in a private room, the court being crowded by curious persons.

The District-Attorney said that he had been informed that *Sapho* was an immoral play and that the Grand Jury contemplated considering the matter at the suggestion of one of its members. Robert Mackay and the Rev. Phebe A. Hanford testified unimportantly as witnesses, and the case was adjourned until to-day (Tuesday). It is reported that the dramatic critics of the city have been subpoenaed as witnesses.

Meanwhile, and as a result of the sensational advertising of the play, Miss Nethersole appears as *Sapho* to the capacity of Wallack's at every performance.

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THE NEW YORK DRAMATIC MIRROR

[ESTABLISHED JAN. 4, 1879.]

The Organ of the American Theatrical Profession

1432 BROADWAY COR. FORTIETH STREET

HARRISON GREY FISKE,
EDITOR AND SOLE PROPRIETOR.

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NEW YORK - - - - - MARCH 3, 1900.

Largest Dramatic Circulation in the World.

THE VULGAR LAUGH.

In the present period of psychological re
search, introspective study, and thoughtful
consideration of the serious aspects of life
by the intelligent minority, it is strange that
the great majority of American theatregoers
persist in cheating themselves of real
enjoyment and hampering the progress of
dramatic art by their infantile mania for
laughter. Be the play a comedy, this mania
is something of benefit to the dramatist,
actor and manager; since every humorous
line or situation, however crude it may be,
is certain to be greeted with merriment.

But the undiscriminating theatregoer, be
ing invulnerable so far as the higher senti
ments are concerned, carries his laugh with
his opera glass to every performance, tragic,
poetic or comic, that he elects to witness.
If he may not laugh with the actor
he is prepared to laugh at the actor. He is
ever on the alert for a chance to belch forth
a brutish guffaw over the slightest mistake
on the part of the player. He never per
mits himself to become sufficiently engrossed
in the human interest of a scene to
overlook the most trivial pretext for laugh
ter. A mouse running across the stage
during the death scene in King Lear, how
ever splendidly the scene might be acted,
would turn an average audience instantly
from the contemplation of the noble emotions
expressed in the play to a state of
babyish enjoyment. The littleness of mind
evidenced by such occurrences is lamentable.

Fifty years ago a tragedian who had the
misfortune to be very short of stature
played an engagement in this city with a
leading woman who was quite nine inches
taller than he. They were both true artists,
interpreting the greatest works of SHAK
ESPEARE. The audiences of that day accepted
them for their artistic worth. They saw
and felt the meaning of the plays, and not
once during the engagement was the difference
in the stature of the two made a sub
ject for laughter. At the present time it is
doubtful if these two players, with all their
genius and with all the majesty of SHAK
ESPEARE's lines to back them, could over
come through a single scene the laughter
that their physical disproportion would
occur.

Indeed, the attitude of the auditor toward
the play and player nowadays is such that
the producer must not only see to it that
nothing in the scenery, accessories or cos
tumes is of a nature to arouse mirth, but
he must actually cut out words and phrases
that might by the utmost stretching of the
commonplace imagination be given a silly
double meaning and giggled over. Thus
the average American puts himself to the
trouble of distorting the pure and beauti
ful in art in order to get his money's worth
in the form of mirth.

This mania, be it understood, is not by
any means confined to the galleries and the
cheaper playhouses. While the brute-jowled
frequenter of the lower grade theatre guffaws
in swinish fashion, the patrician-

faced men and women who occupy the
boxes in the Broadway theatres often find
their entertainment in "guying" the play.
No theme is too sacred, no sentiment too
fine, to be smirched by this offensive atti
tude of mind. At one of the best theatres,
this season, a play was produced in which
one line, occurring in a charming scene,
was greeted with laughter each night. The
dramatist, the producer and the players
were unable to understand the amusement
caused by the speech, and it was repeated
night after night, although the laughter inter
fered with the action and spoiled the
scene. Finally it was learned that a word
contained in the speech—a word innocent in
itself and naturally used—had been received
by the laughers as meaning something enti
rely different and vulgar, and quite one
half of the patrons of this high-class theatre
were familiar with the second meaning
and laughed when the word was spoken on
the stage.

As surely as there is nothing more com
mendable than a keen appreciation of humor,
there is nothing more worthy of con
demnation than the modern habit of seeking
food for thoughtless merriment in that
which is naturally dignified. It is a curse
that hampers every ambitious member of
the profession, and while the vulgarians
gain momentary amusement of a low order
from their vulgar impulses and concep
tions, the art of the stage is degraded thereby,
more than any one outside of the theatrical
world may easily understand.

A BENEFICIAL RESULT.

EXPERT observers have no faith in the
pretended sincerity of the crusade now
making at the instance of sensational news
papers in this city against the representa
tion at one of the metropolitan theatres of
an unclean play; and one that analyzes the
so-called police "action" in the case can
not see much in that action that would be
called *bona fide*. The frenzied newspaper
sensationalism has had no real effect be
yond causing a crush at the box-office of
the theatre where the play is still represent
ed regularly. And what can be thought of
a police method that arrests persons for
misdemeanor, on regular complaint author
ized by the prosecuting officials of the city,
yet permits repetitions of the alleged mis
demeanor pending judicial action?

The fact is that no one can believe in the
sincerity of a "journalism" which makes
a target of one unclean play and inspires
the arrest of the persons concerned in its
production, while it ignores other unclean
plays contemporaneously represented and
refrains from criticizing the persons who
produce them.

But while nothing may come directly
from this sensational prosecution, which
really may be but a pretended prosecution,
of the persons concerned in the representa
tion of Sapho, it is becoming apparent that
something may happen indirectly for the
benefit of the theatre, which to-day is
cursed by many pornographic plays, the
production of any one of which ought to
have landed their managers in jail.

The discussion of Sapho is resulting in a
discussion of the whole rotten series of
plays that disgraces the stage. Responsi
bility is being placed for the production of
those plays. Public sentiment—not neces
sarily the sentiment of the pulpit, or of
bodies of well-intending women formed for
gossip and other purposes—the sentiment of
the people as it is represented by honest
newspapers throughout the country, is be
ing aroused in the matter; and whether
Sapho be stopped in this city and its pur
veyors be punished or not, it is evident that
the day of reckoning for managerial pan
ders is coming. There is every sign of a re
action against nasty plays and of the for
mulation of a demand that those responsi
ble for their production shall be dealt with
by the law, just as persons who are responsi
ble for other forms of obscenity are dealt
with by the law.

PLAYS CREDITED.

Entered at the Office of the Librarian of Congress from
Feb. 3 to 8, 1900.

BLACK I AM AND MUCH ADMIRE. By Arthur
Mackie.

THE BLACKSMITH OF THE MOHAWK. By Or
lando Wall.

BRED IN OLD KENTUCKY. By Edward O.
Riley.

HELEN'S LETTER. By Mrs. William R. King.

HER SOLDIER. By Maurice Campbell.

JALOUSE. By Alexandre Bisson and Adolphe
Lecocq.

KING OF NORTHUMBERLAND. By Virna Woods.

LOVE IN A FLAT. By Alexander H. Laidlaw,
Jr.

A MORMON WIFE. By Rebecca Forbes Sturges.

PAOLO AND FRANCESCA. By Stephen Phillips.

THE BOSS OF PERSIA; OR, STORY-TELLER AND
SLAVE. By Basil Hood and Arthur Sullivan.

SPECULATION. By Harry M. Cloude.

TACTICS. By Thomas Frost.

THE TAIL OF THE TIGER AND THE TUN. By
G. F. Ester.

LES TROIS FILLES DE M. DUPONT. By Eugene
Brieux.

PERSONAL.



PUBLIC SENTIMENT AROUSED.—

Decency on the Stage.

St. Louis Globe-Democrat.

During the present theatrical season a start
ling number of vile plays has been placed be
fore the public. Their main theme is the
dissolute life of women. Some gloss it over,
others make light of it and turn social evil into
what pretends to be a merry lark. Protests
against the invasion of rotteness have become
general of late. There are laws against obscen
ity and societies organized to suppress obscene
literature. A play in itself is a literary produc
tion, and if meant to catch the patronage of
those confirmed in evil ways, the foolishly curi
ous and the moths that flutter around, is doubt
less hurtful, for to the suggestion of the text is
added that of the acting and the setting. A low
play made glittering by the modern art of the
stage is vice intensified. Some apologists
contend that such dramatics pay and therefore
meet a public demand. The circulation of obscene
books also would pay if the crime of dealing
in them were not sternly repressed. Practi
cally, an obscene play and an obscene book are
offered from precisely the same motives, and
appeal to the same forms of moral weakness.
The police court is the proper place to investi
gate the new theatrical raid upon public de
cency.

How to Deal with Stage Dirt.

Rochester Democrat and Chronicle.

The effort to shift a share of responsibility
for the dirt on the stage from the managers
who put it on the stage to the public is plainly
dishonest. There is not an intelligent news
paper man in the country who does not know
that the threadbare, old "it is the public's fault"
argument is sheer twaddle. Of course
there is a public for dirty plays, and, of course,
the managers wouldn't produce the dirty plays
if there were no public for them. But what
has all that to do with the question? There
is a public not only for obscene plays, but also
for obscene books and obscene pictures, for the
opium joints, for the brothels, for "green
goods" for morphine, for everything vicious and
unlawful. Does that fact justify the "green
goods man" or the dive-keeper in catering to his
"public," or relieve him from the odium or
exempt him from the penalties of the law?
Of course it doesn't. Why then should it exempt
the dive-keeper's co-mate and fellow in iniquity,
the manager who produces dirty plays, and so
turns his theatre into a "dive" from the public
odium and legal penalties he richly earns?

Clean Plays Demanded.

Rochester Times.

For the last five years there has been a surfeit
of those dramatizations or original plays reeking
with vulgarity, suggestiveness and filth. It has
almost come to such a pass that unless a comedy
or farce or even a drama had in it something so
suggestive as to bring to the cheek of the pure
and innocent the red blush of shame it was
doomed to alleged "unpopularity" and perhaps
early oblivion. That this situation is not a ne
cessity but is forced by theatrical managers,
is evidenced by the fact that there have been
noteworthy exceptions in a number of clean,
wholesome and homeslike plays, which have
achieved popular approval and been in every
way successful.

Revelling in the Mire.

Philadelphia Evening Bulletin.

Without attempting to preach, and without
desiring to haul into public view that much-worn
phrase of the "elevation of the drama," yet it
does seem of late that the stage is revelling in
a mire of filth. Suggestiveness of speech and
of situation is of such ordinary occurrence in
plays that we do not seem to notice them to any
appreciable extent. It is merely when one par
ticular play has more than its rightful share of
naughtiness that we feel our moral sense shocked
and our decency outraged.

Public Opinion Outraged.

Baltimore News.

Public opinion has been outraged to such a
degree by the indecent plays with which the
stage has been recently inundated that, ap
parently, a serious effort is to be made to put
a stop to the infamy, or, at least, to modify it.
The objectionable plays, doubtless, cannot be
suppressed altogether; but those who are bent
upon debauching the stage can be taught that
there is a limit to public patience.

Known by Their Works.

Chicago Inter-Ocean.

There is in this country a set of theatrical
managers whose whole stock in trade is the
naughtiness of the plays they produce. They are
only too happy when unwary dramatic critics
desire to arouse prurient interest in their pro
ductions by calling them immoral and unfit for
any decent man or woman to witness. They
rejoice in such notoriety.

QUESTIONS ANSWERED.

[No replies by mail. No attention paid to anonymous,
importunate or irrelevant queries. No private address
furnished. Letters addressed to members of the profession
in care of The Mirror will be forwarded.]

E. C., Baltimore: Write to the actor men
tioned.

Max. J. J. S., Butte, Mont.: 1. He is alive.
2. There is no fixed rule.

M. I., Kingston, Jamaica: Write to the *Star*,
London, England.

H. M. E., New York: May Irwin was a mem
ber of the late Augustus Daly's company for four
years, beginning in 1883.

Miss E., Germantown, Pa.: 1. Virginia
Harned originated the title-role in *Trilby*. 2. Ap
ply to the theatre manager.

Q. C. B.: Address Martinka and Company,
Sixth Avenue, near Thirtieth Street, New York.

A. D. G., New Brunswick, N. J.: Ernesto
Rossi was born at Leghorn, Italy, on April 27,
1829, and died at Pescara, Italy, on June 4,
1896.

C. J. A., Toronto: 1. Frank S. Chanfrau,
died on Oct. 2, 1884, left two sons, Henry and
Frank S. 2. William Gillette and Charles Haw
trey each made adaptations entitled *The Private
Secretary*.

K. C. B., Boston: 1. Lillian Russell appeared
in *The Queen's Mate* with the Duff Opera
company at the Broadway Theatre, New York, on
May 2, 1888. 2. The late Flora Walsh made her
stage debut in 1876 with James O'Neill. 3. Etta
Lee starred with Corse Payton in 1892.

E. F. N.: The *Sacrament of Judas*, a one-act
play, translated by Louis N. Parker from the
French of Louis Tercelin, was produced at the
Prince of Wales' Theatre, London, on Oct. 9, by
Forbes Robertson and Mrs. Patrick Campbell.
It was not a scriptural play. The scene was the
Brittany sea coast and the period 1793.

LETTER TO THE EDITOR.

A STRAW.

WAUWON, O., Feb. 23, 1900.
Sir.—I have an occasion once a year to visit
New York to buy dry goods. This year I was
accompanied by my wife. We visited a few of
the theatres. Such plays as *Coralie* and *Co.* and
Sapho are not fit to be seen. What is your city
coming to? I have friends in the theatrical pro
fession and hence I take an interest in the drama.
Such plays ought to be suppressed.

Yours truly,

S. W. PURDE.

THE USHER.



Although Henry Miner's death was sudden, he had for a year past shown apoplectic symptoms that gave alarm to his friends. A man of large girth and full habit, he was a ripe subject for such an attack as carried him off.

A week before he died Mr. Miner dined with his friends, Brent Good and Oltman, at the New York Athletic Club. In descending afterward Oltman slipped and fell on the marble staircase and was picked up dead.

The shock of this occurrence seriously affected Mr. Miner, as he told a group of friends with whom he spent an hour at the same club the evening before his equally sudden and scarcely less expected death.

Mr. Miner was a man of remarkable abilities in certain directions. He possessed unusual foresight and shrewdness in business matters. Despite the extensive character of his later operations, he was conservative and cautious, rather than speculative.

His quaint philosophy and humor—a humor that in some respects resembled David Hume's—made him companionable to all sorts and conditions of men. In a verbal contest he could hold his own with the brightest.

But it was in the life that the outside world knew little of that his qualities were most admirable. A kinder, tenderer husband and father never lived. His devotion to his young wife was touching in its simple sincerity, and he had the happiness to know that it was matched by her love for him.

In a witty, yet earnest, speech at the Dramatists Club supper condemning the indecent works now flooding the stage, Sydney Rosenfeld referred to them as "pornographic plays"—so *The Minotaur* calls them—although I don't know what 'pornographic' means, but it must be something dreadful when used in this connection.

Here are some Standard Dictionary definitions that will inform Mr. Rosenfeld fully:

Pornographic: Pertaining to obscene literature.

Pornograph: An obscene picture or writing.

Pornography: Licentious art or literature.

These words have a special use in the theatrical vocabulary just at present, as Mr. Rosenfeld can now safely admit.

I was pleased to hear Mr. Rosenfeld's frank and courageous denunciation of the dirty French farces that form a considerable part of the stock in trade of our most active theatrical speculator.

He referred to the fact that even if the American dramatist would descend to creating filth of a similar sort he would find no market for it, as the dealer in it prefers the imported article.

He thought the time had come for American dramatists to make a stand against the debauchery of the theatre and unite their protests to those of the respectable public now voiced by the American press.

He believed the dramatists owed it to themselves—to their sense of decency and self-respect as well as to their profession—to declare their views openly on this subject.

They are telling a story at the Lamb's at the expense of Clay Greene, who recently sold a sketch to George Leslie to use in vandeville.

On the night of its first production out-of-town Greene sent a dispatch to Leslie saying: "How did it go?"

In due course the answer came by wire from the actor. It read: "The gong saved it."

Evidently the misused word "presents," which has been exploited in advertisements for some time by the modest yet pervasive Charles Frohman is losing popularity among some of those that have imitated its application.

Daniel Frohman, who has been noted hitherto more for conservatism than originality, has hit upon a new form of announcement which must be his very own. In a Buffalo paper last week I saw an advertisement wherein appeared these lines:

DANIEL FROHMAN BRINGS
JAMES K. HACKETT.

To the simple layman's mind this might convey the idea that Mr. Hackett would enter Buffalo riding on his manager's back; or packed in a trunk; or wrapped up in a brown paper package. Nevertheless, it is no more vacuous than "presents," or suggestive of passive puppetism on the part of the actor. Besides, it's a change.

Now it remains for other managers, equally desirous of adopting something new, to

"fetch," "carry," "take," "get," and do various other things with or to their stars.

Anna Held pays this compliment to a *Mirror* artist in a note received yesterday: "During my stay in America I suppose that I have played as large a part in the pictorial press as any of my sisters of the stage; but it has remained for *THE MIRROR* last week to present the best work in the fine art way that I have observed."

THE AMERICAN ACADEMY MATINEE.

The matinee performance given by the pupils of the American Academy of the Dramatic Arts at the Empire Theatre on Tuesday afternoon, differed from the majority of such performances in that a three-act play was produced, instead of the customary group of one-act trifles. The change was for the better in many respects, notably because an opportunity was given the participants to measure their powers of endurance, and to show their capacity for concerted rather than individual action.

In the matter of maintaining their characterizations the young players, almost without exception, were successful; but in regard to harmonizing their work they were nearly all at fault. Each person in the cast played his or her role as though it were a monologue, with the result that the dramatic picture lost, to a great extent, the important qualities of light and shade. There was little change in tempo, through the three acts; there was no united action in working up to the climaxes, and the effect was, in consequence, monotonous.

The drama that served to display the dramatic virtues and vices of Mr. Sargent's pupils was an adaptation by Charles Henry Meltzer of *Le Père Prodigue*, a comedy by Alexandre Dumas fils that attained considerable popularity when originally produced in Paris. Mr. Meltzer gave to his version the non-committal title, *The*

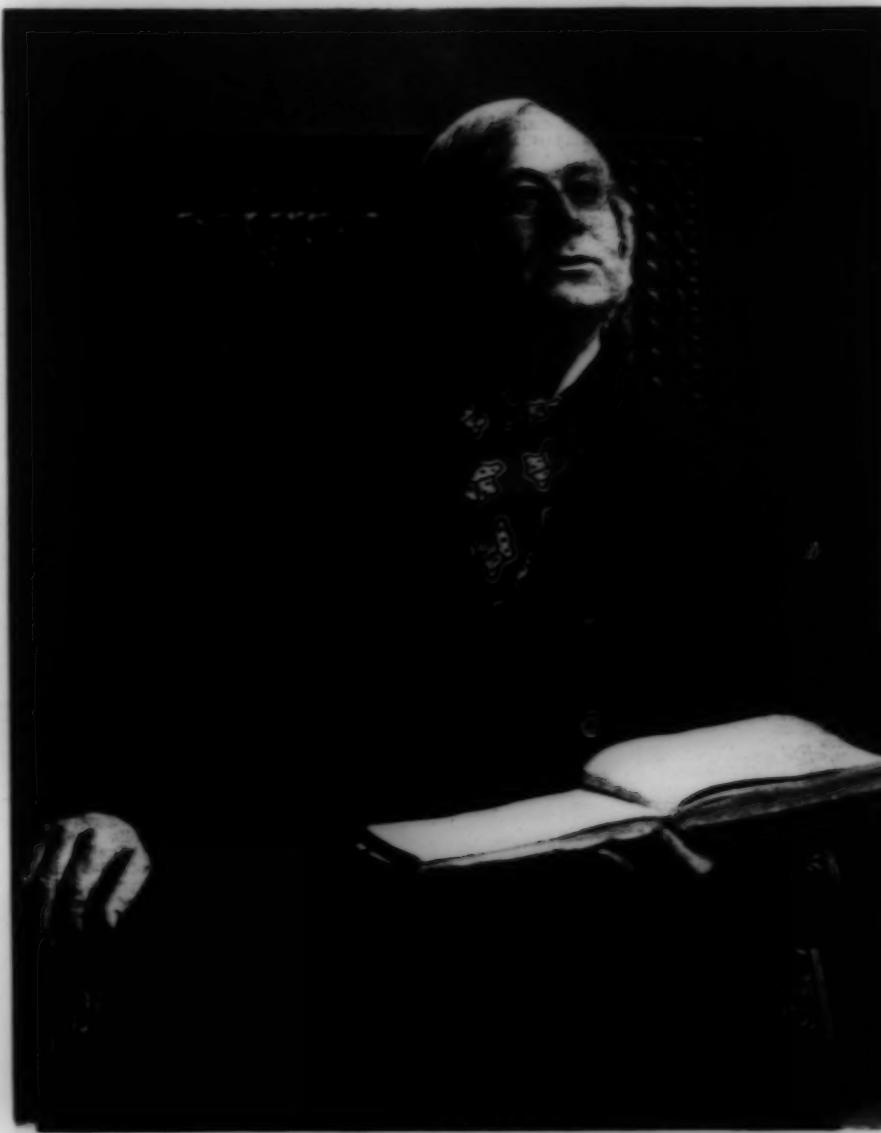
a clear conception of the rôle. William Lamp was funny in a conventional fashion as the drawing fop, Chudleigh. Ceci Blount de Mille was effective as the Comte de Villiers, and Westropp Saunders was altogether excellent as John, the butler.

The most pleasing impression of the afternoon was made by Dorothy Tennant, who impersonated Phyllis with the refinement, delicacy and sympathetic charm that are the most desirable attributes of leading-womanhood. She is possessed of unusual beauty, and seems to enjoy in no less degree the rarer gift, artistic temperament. Josephine Gautier was an attractive, though quite too girlish, Mrs. Hollington; Marie H. Moore was an acceptable Mrs. Wynne; Katherine Black, as the Comtesse de Villiers, was satisfactory, except for a very uncertain French accent, and Marion Wright, as Josephine, did very well the little that fell to her lot. The play was prettily staged, and several of the young women displayed gowns of rare beauty and, doubtless, of great price.

BARTLEY MCCULLUM.

Bartley McCullum, whose portrait appears on this page, has a high reputation as an actor of character roles, but he has won no greater success than as Squire Bartlett in *'Way Down East*, in which role he is appearing this season. Mr. McCullum's work has received much praise from the critics wherever he has played. His has been pronounced the most artistic portrayal of the part ever shown; a portraiture absolutely true to life, worthy to be classed with the achievements of Joseph Jefferson, James A. Herne and Dennis Thompson.

For several seasons past Mr. McCullum has successfully managed a summer stock company at Peak's Island, near Portland, Me. He has gained great popularity among Portlanders for the excellence of his companies and productions. The coming summer Mr. McCullum states that his stock enterprises will be more extensive, as he will manage three companies, and is making arrangements to secure Amelia Bingham and Edward J. Morgan to head two of them. The third will be headed by Mr. McCullum himself.



BARTLEY MCCULLUM

Brooke Family, and in making over the play he was equally timorous in setting forth its motives and complications. So mildly commonplace, indeed, was the dialogue and action that the auditor was compelled to pay close heed lest his sympathies should incline toward a character not intended by the original dramatist to be at all worthy of sympathy. In many of the situations the irritating question as to the identity of the hero spoiled utterly the dramatic force of the episode. Another woeful fault in the play was the total lack of a joining interest between the acts. The first act was complete in itself. The curtain fell upon a period of suspense of an interrogation point, and the second act was like the first. A complete set of complications were planted, matured and harvested in each act.

The story of *Le Père Prodigue* and *The Brooke Family* is very like that of *Monsieur Jules*, from which Charles Matthews adapted *My Awful Dad*. Colonel Brooke, a retired officer of chivalrous and generous character, has a son, Robert Brooke, who, though higgardly and puritanical in outward habit, has engaged in a love affair with the Comtesse de Villiers which is decidedly to his discredit. Colonel Brooke shields Robert's reputation at the expense of his own in order that the latter may marry Phyllis Wood, a young woman of position and beauty. During the honeymoon the Colonel is so attentive to the bride that the son becomes jealous; and, observing this, the self-sacrificing Colonel betakes himself to France. There an unexpected meeting between father and son results in a disclosure of the fact that the former has been for years living upon the income of the latter. The Colonel and Robert disown each other, and immediately afterward Colonel Brooke, to save his son's reputation again, fights a duel with the husband of the Comtesse de Villiers. This brings the play to a happy, though painfully conventional, ending.

In the performance on Tuesday the parts were distributed as follows:

Colonel Brooke Francis T. S. Powell
Robert Brooke John Hons
Chudleigh Chudleigh William Lamp
Comte de Villiers Ceci Blount de Mille
William R. C. Turner
John W. C. Saunders
Mme. " Katherine Black
Phyllis Wood Josephine Gautier
Mrs. Wynne Dorothy Tennant
Marie H. Moore Marie H. Moore
Josephine Marion Wright

Francis T. S. Powell, as Colonel Brooke, gave a well balanced, clean-cut impersonation of an active, middle-aged Englishman. His facial make-up and play of expression were good, and in voice and manner he was true to his character. John Hons was not a successful Robert because of his awkwardness and apparent lack of

If negotiations that he is now conducting are concluded satisfactorily, Mr. McCullum will appear in *Shore Acres* in London next season. Three years ago he scored a great success in the British metropolis in *The County Fair*.

MISS GREY'S SUIT AGAINST MR. MANSFIELD

The suit of Katherine Grey against Richard Mansfield to recover \$2,500 for alleged breach of contract was before Justice Smyth in the Supreme Court last week. Ex-Judge Dittenhofer, counsel for Mr. Mansfield, contended that Miss Grey's complaint was so indefinite concerning certain annoyances which she says had compelled her resignation, that the defendant found it impossible to file an answer. He called therefore for a bill of particulars. A. H. Hummel, for Miss Grey, asserted that no bill of particulars should be required before filing of Mr. Mansfield's answer, in view of the fact that the defendant should be quite aware of the causes that had brought about the resignation of the plaintiff from Mr. Mansfield's company. Justice Smyth reserved decision in the matter.

MRS. BERNINGER ON WOMEN DRAMATISTS.

Mrs. Oscar Berninger read an interesting paper about women dramatists at the rooms of the Society of Arts, in London, on Jan. 19. She traced the careers and influences of the female writers for the English stage from the time of the Georges until the present, and called attention to the fact that no woman dramatist is remembered to have appeared between 1835 and 1875. This, she thought, had been due to the restrictive influence of the early Victorian period. George Bernard Shaw indorsed a resolution of thanks to Mrs. Berninger, and went on to advance a few characteristic views upon the drama of the present, which he claimed, was made solely to please boarding-school girls and impressionable, callow young men.

THE TREASURERS' BENEFIT.

The eleventh annual benefit of the Treasurers' Club of America occurred at Wallack's Theatre on Sunday evening, about \$1,500 being realized. The excellent bill included the Raymond Musical Trio, Cranckshaw, Carmen Sisters, Fields and Ward, Baby Minzesheimer, Samuel Siegel, Cherdah Simpson, Pete F. Baker, De Villiers, Truly Shattuck, Stephens and Taylor, Belle Stewart, Jacob Schaefer, Charles L. Burkhardt, Polly Holmes, De Veaux and De Veaux, Fougere and Sydney Deane.

REFLECTIONS.



Wadsworth Harris as Mirabeau in *Marie Antoinette*, pictured above, gives a characterization which is said to stand out prominently through its rhetorical force, the handsome face and striking carriage being quite in keeping with the ideals which one forms of the noted orator-statesman. According to many critics, Mr. Harris acts Mirabeau with a convincing power. Mr. Harris recently gave a recitation from *Hamlet* at Wellesley College upon invitation of the president and was enthusiastically received by nearly a thousand young women students. He is a favorite in army, navy, social and educational circles throughout the United States and Canada, and seldom misses a visit to his military friends at Fort Wadsworth when in New York.

The English players engaged in presenting *My Daughter-in-Law*, at the Lyceum Theatre, arrived from London on Thursday.

Sam Bernard denied last week the rumor of his betrothal to Elizabeth Sloane, of this city.

Society folk will present at the Waldorf-Astoria on March 2 a series of tableaux illustrative of Charles Dana Gibson's picture story, "The Education of Mr. Pipp."

Harriette Weems will star, under Robert Downing's management, in *Thomas Addison's* three-act comedy, *What Shall We Do With Her?*

The South Before the War company has enjoyed a prosperous season. Jack Symonds joined at Houston, Tex. Proprietor Harry Marcell is now at his home, Union Hill, N. J. John Clark is managing the company, with C. T. Devechio as stage director.

Alphonso Phillips closed with *How Smith Met Jones* on Feb. 17, opening on Feb. 19 with *Brady's Sapho* (No. 1 company).

George A. Blumenthal filed a petition in bankruptcy in this city last week with liabilities of \$41,545, \$38,045 of which are unsecured.

J. K. Emmet was discharged in bankruptcy in this city last week.

Grace George having a cold, the Wednesday matinee of *Mile. Fifi* at the Fifth Avenue Theatre was omitted last week.

Mrs. Leslie Carter and the Zaza company will sail for London on April 4.

David Belasco's new Japanese play, *Madame Butterfly*, will be presented at the Herald Square Theatre on March 5, as an afterpiece to *Naughty Anthony*.

Leo Dietrichstein has threatened to sue Brady and Ziegfeld for royalties alleged to be due on the play *Mile. Fifi*. The managers assert the matter is a simple question of accounts that may be readily arranged.

William Burress jumped to Providence last week to join the Mam'selle Atkins company and opened with them last night at the Victoria Theatre.

Paul Gilmore will probably get N. C. Goodwin's success, *The Cowboy and the Lady*, for next season, it is said. He has fully recovered from his recent accident.

A divorce was granted in this city last week separating Eduardo Imparto from his wife, Victoria Imparto.

Henry Chamberlain Thompson and Marion Virginia Garrett, daughter of Mr. and Mrs. Charles Frederick Garrett, were married at Washington, D. C., on Wednesday, Feb. 21, by the Rev. Edward M. Mott.

Charles A. Roux, tenor, sails for Paris on the *Normandie*, Thursday, March 1. His wife, Charlotte Deane, will join him after the close of the run of *The Great Ruby* at the Fourteenth Street Theatre, this city.

William McDonald, basso with The Bostonians, is ill in San Francisco as the result of a dental operation which affected his vocal chords. He joined the company about two years ago, and should not be confounded with W. H. McDonald, one of the proprietors.

Harry Bradley had a slight stroke of paralysis during the matinee on Washington's Birthday. There was danger of no performance of *In Old Kentucky* at the Grand Opera House that night until Burt G. Clark, who created the part of the Colonel, was found to be in town and induced to play. Mr. Clark will play it until Mr. Bradley recovers.

Mrs. Daisy Mott (Daisy Hupp) and Dr. O. C. Josslyn, a Los Angeles physician, were married recently at Yuma, Ariz.

Louise Arnot has rejoined *A Romance of Coon Hollow* to play her original role of Jean Beebymer.

Floy Crowell is in the city taking a rest after a two years' season in the Memphis Stock company.

Bessie Beardsey has closed with *Why Smith Met Jones* and is in the city.

Sadie Handy has closed with the Winnipeg Stock company, and will return to New York this week.

Charles H. Jones, operatic stage-manager at the Grand Opera House, San Francisco, signed a contract last week to hold that position for another year.

Adler and Edelstein, managers of the Hebrew company now playing at the People's Theatre, secured last week a five years' lease of that playhouse, paying \$20,000 a year. The lease, signed by the late Henry C. Miner, was one of the last business transactions made by Mr. Miner.

During the performance of *Levay*, the Hero of *Manila*, at 46th and 1st, Mr. Harry Mitchell was accidentally wounded in a duel with Joseph E. Thorne. The knife impaled by the property man had a sharp edge and it was accidentally drawn across the hand of Mr. Mitchell's left hand, cutting a deep gash. The property man will lose the use of the hand.

The Merrimac Comedy company will produce *The Gentle Powers* new play, *One Night in June*, at Northampton, Mass., March 2.

THE DEATH OF HENRY CLAY MINER.



Henry Clay Miner, one of the best-known citizens of New York, and one of the most successful theatrical managers that America has known, died suddenly of apoplexy at his home on Riverside Drive, in this city, on Thursday, Feb. 22. He had been in unusually good health of late, and when death came to him was preparing to go for an afternoon drive with his wife and her mother. The stroke fell upon him as he started to leave the drawing room, at four o'clock, and five minutes later, when hastily summoned physicians arrived, he was dead.

The career of "Harry" Miner was one of untiring effort and vast accomplishment. He was the builder of his own fortune, starting with nothing, and during the thirty-five years of his active life he acquired an estate valued at several millions of dollars. He was the lessee of the Fifth Avenue Theatre and the owner of Miner's Bowery Theatre, the People's Theatre, and the Eighth Avenue Theatre, in this city, and the Newark Theatre, in Newark, N. J. With his son Edwin he was part owner of Miner's Theatre in 125th Street. He held nine-tenths of the stock in the Henry C. Miner Lithographing Company, of New York; was the proprietor of two drug stores, and controlled the Piedmont cable road in Oakland, Cal. He held large interests also in various business and mining enterprises, was the proprietor of the Shore Acres road company, now touring, and owned one of the finest residences on Riverside Drive, in which he lived with his family.

While amassing this great fortune Mr. Miner found time to devote himself to public as well as personal affairs. He was elected to Congress in 1894 and served with credit through one term. He was the president of the Actors' Fund for one year and afterward served as a member of the Board of Directors of that charity for several terms. During the Civil War he served with the Mechanics' and Artisans' Regiment of the Federal Army as pharmacist, and when, a number of years ago, the South suffered a yellow fever scourge he organized and equipped a corps of trained nurses from the New York hospitals and sent them at his own expense to the disease-cursed districts of Florida.

Mr. Miner was born in this city on March 23, 1842. He was descended from English and Dutch stock, his father having been a mechanical engineer of prominence who invented and built the first rotary printing press for Hoe and Company, constructed the water works in Havana, Cuba, and built the first locomotive run on Long Island. Young Miner, after gaining a fair education at the Chrystie Street Grammar School and the American Institute School, entered the employ of Boker and Berrian for the purpose of learning the drug business. He was afterward employed as a clerk by other drug concerns, and studied medicine with his brother, Dr. Edward Miner, president of the Brooklyn Medical College.

In 1861 Mr. Miner enlisted in the army and served until nearly the end of the war, thereafter returning to the drug business. Finding that the confinement of his work was injuring his health Mr. Miner took a position as agent for Professor De Courcy, a lecturer on medical subjects, and with him toured the country. At the close of this engagement he went to Baltimore and, with capital supplied by the late Charles A. Miles, opened the Gemot Palace, a museum and variety hall. Soon afterward, in 1864, he became advance agent for Signor Blitz, the bird trainer and magician. His next engagement was in the same capacity with Thayer and Noyes' circus.

In 1867 Mr. Miner decided to enter city government affairs, and for the purpose of training himself in that line of work he became a policeman. His hope was that he might rise eventually to the position of chief of police of New York. His aspirations in this direction, however, soon cooled, and he accepted the post of manager of Falk's Volks Garten, on the Bowery, at a salary of \$35 a week. Out of this he managed to save something, and in 1875, having about \$500 in bank, he began the erection of the London Theatre, on the Bowery. He was obliged to borrow considerable money to complete the frame structure, but once opened the theatre immediately became a profitable enterprise. The performances were of the variety class and in the first year the profits were above \$28,000.

Mr. Miner ran the London Theatre for several years and laid the foundation of his fortune there. After selling the property he built the American Theatre, at Thirtieth Street and Third Avenue, and Miner's Bowery Theatre, and subsequently built the People's Theatre and the Eighth Avenue Theatre. He also leased and managed the Brooklyn Theatre.

With the very large income that these playhouses provided him Mr. Miner extended his managerial operations in the direction of traveling companies. He sent out an organization in a melodrama entitled *Zitka* that was unusually successful. Season after season he increased the number and strength of his companies, and during the past two decades hundreds of well-known players toured under his direction. He managed starring tours of Wilson Barrett, W. T. Carleton, Mrs. James Brown Potter, Mrs. McKee Rankin, Eleanor Duse, William Terriss, and Jessie Millard, Joseph Haworth, James A. Herne, and a number of others. Among the many players who first came before the public under his management are Francis Wilson, Pauline Hall, Lillian Russell, and Pete Dailey.

In 1890 Mr. Miner leased the Fifth Avenue Theatre, and soon after he took possession the building was destroyed by fire. He immediately arranged for rebuilding on the site the theatre that now stands, and in partnership with George Kraus he built the Imperial Music Hall, now Weber and Fields'. There is at present in the courts an action over the latter property, brought by Mr. Miner against Weber and Fields, upon the ground that a prior lease is held by the Miner estate upon a portion of the real estate. Mr. Miner a number of years ago erected the Grand Opera House, now called the Lyceum Theatre, in Detroit.

Although always interested in politics, Mr. Miner did not hold any official position until 1894, when he was elected to Congress from the Democratic ticket from the Ninth District of this city. At about that time he turned over his principal theatrical interests to Edwin D. Miner, his son, and practically retired from active business. His latter years were spent in travel and rest, although up to the day of his death he ex-

ercised a general supervision over his many enterprises.

Mr. Miner's private life was well ordered and happy. From his earliest youth he made friends, and it may be said to his great credit that his best friends were his oldest friends. In 1854 he married Julia L. Moore, of this city, and there were born to them thirteen children, of whom four sons—Henry C., Jr., Edwin D., Thomas W., and George H.—are the only survivors. Mrs. Miner died in 1894. Two years later Mr. Miner married Annie O'Neill, who was then leading lady with W. H. Crane. A son, John Lansing Miner, born only six weeks ago, is the offspring of this second marriage.

Mr. Miner was a member of the New York Athletic Club and of the Democratic Club. He was also at one time a member of the Comanche Club, to which organization he presented a completely furnished clubhouse several years ago.

Mr. Miner became a convert to the Roman Catholic faith at the time of his marriage to Miss O'Neill, and besides attending the services of the church he interested himself in the Catholic Club and other institutions of that denomination.

On Saturday morning the funeral services were held in the Church of the Blessed Sacrament, at Seventy-first Street and the Boulevard, a solemn requiem mass being celebrated. The Rev. Father Reynolds, of Red Bank, N. J., was the celebrant, assisted by Father O'Dwyer, Father Murphy, Father Gilmarth, Father Taylor, and Father Griffiths. The choir sang Schubert's "Adele" and "Near My God to Thee" was sung as the funeral party left the church. There were present many public officials of the city and a number of representatives of the theatrical profession. The burial was made in Greenwood Cemetery, the remains being laid in the magnificent white granite mausoleum that Mr. Miner built less than three years ago. The body was placed beside the remains of Mr. Miner's first wife, a son and a daughter.

The officers of the Actors' Fund, at a meeting on Saturday, appointed Milton Nobles and



GEORGE SOULE SPENCER.

Charles Hoyt as a committee to draft resolutions of condolence to be sent to the bereaved family.

GEORGE SOULE SPENCER.

George Soule Spencer, a likeness of whom appears in this number of *The Mirror*, is associated with Madame Modjeska as leading juvenile man. Mr. Spencer was born in Milwaukee, Wis., in 1874. He is a son of Robert C. Spencer, of national educational distinction, and a grandson of Platte R. Spencer, author of the Spencerian System of Penmanship.

Mr. Spencer was educated at the University of Wisconsin, completing a literary course at that institution, after leaving which he entered upon his theatrical career.

His diligent study and constant application have won for him many admirers and inspired an enviable recognition

by the press throughout the country.

Mr. Spencer served his apprenticeship in modern society drama in the Milwaukee Stock company, at the termination of which engagement he played a season as Philip Calthorpe in *La Belle Russe*.

Then followed an engagement in stock in Duluth, and later in Chicago, where his work attracted the attention of the management of Madame Modjeska.

Mr. Spencer was engaged by Madame Modjeska for such parts as Horatio in *Hamlet*, Lucio in *Measure for Measure*, Oliver in *As You Like It*, Gaston in *Camille*, Earl of Shrewsbury in *Mary Stuart*, Max in *Magda*, and Ross in *Macbeth*, from which position he has advanced himself to his present standing in the company, assuming successfully such roles as Sir Edward Mortimer in *Mary Stuart*, Count Claudio in *Much Ado About Nothing*, Malcolm in *Macbeth*, and the Count de Fersen in this season's production of *Marie Antoinette*, in which characters he will appear with Madame Modjeska at the Fifth Avenue Theatre.

Mr. Spencer will play Sebastian in the forthcoming production of *Twelfth Night*, which Madame

Modjeska is arranging for Cissie Loftus.

CHARLES A. LODER.

The picture on the first page of *The Mirror* this week is that of Charles A. Loder, the well-known German dialect star. Since closing his own attraction Mr. Loder has been appearing with great success in vaudeville. Having received numerous requests from a number of managers, he has decided to again appear in farce-comedy, opening next September in an original farce entitled *All For You*. The attraction will be under the personal management of A. V. Custer, who for three seasons was associated with Mr. Loder in *Oh, What a Night*.

DEATH OF RICHARD HOVEY.

Richard Hovey, one of the foremost of the younger American poets and playwrights, died at the Post Graduate Hospital, in this city on Saturday, Feb. 24, of apoplexy. He had undergone a surgical operation from which it was thought that he had almost recovered when death, in an unexpected form, fell upon him. Mr. Hovey was born at Normal, Ill., thirty-six years ago, and, after graduating from Dartmouth College, pursued his literary studies in Europe. He determined several years ago to adopt the profession of play writing, and for the purpose of schooling himself in stagecraft, acted for a season in *A Drop of Poison*. He ventured into many lines of literary work during his comparatively short career, and in all of them he was more than ordinarily successful. He translated and published a number of Macerlinck's dramas. He wrote a great deal of magazine verse and published several volumes of poems. His plays were all of a poetic character, and though some of them are well known among readers, none have gained a place on the commercial stage. At the time of his death Mr. Hovey was professor of English in Barnard College and was a lecturer upon literature in Columbia University. His wife, who as Henriette Russell was prominent a few years ago as a leader in the Belisart movement, and one son survive him.

* * * * * ALVIN JOSLIN * * * * *

Charles L. Davis, better known in the profession as "Alvin Joslin" Davis, is said to be dying at his home in Avalon, near Pittsburgh, of pneumonia. His condition last evening was so serious that his friends had lost hope for his recovery, and the news of his death is expected at any moment.

For many years Mr. Davis was known to the actors in every corner of the country through his portrayal of the character of Alvin Joslin in the rural drama of that name. He made a fortune by his stage work, and nine years ago used a part of it in building the Alvin Theatre

OBITUARY.



R. S. Spooner, proprietor and manager of the Spooner company, died at Meriden, Conn., Feb. 26, of typhoid pneumonia, aged forty-eight years. Mr. Spooner was taken ill on Feb. 9, and on the following Monday was removed to the Meriden City Hospital, where he passed away peacefully, surrounded by his family. Before his entry into the theatrical business in 1879 Mr. Spooner was engaged in newspaper work, having edited Centerville, Iowa, "Climate" and "Journal," and having been a school teacher in Burlington, Iowa, "Hawkeye." He was then engaged with the Haskell Show Printing Company, of Atchison, Kan. Since December, 1884, Mr. Spooner had managed his own company, and was also a character actor of ability. The company under his direction toured the West successfully until December, 1886, when their initial engagement met with such instantaneous favor that this territory has since been called the Spoonerera. Mr. Spooner was a Mason, an Elks, an Odd Fellow, and a Knight of Pythias. Committees from each society assisted at the funeral ceremonies. The body was taken to Centerville, Iowa, for burial, and was accompanied by the widow, Mollie G. Spooner, Mr. Spooner's daughters, Edna May and Cecil Spooner, and his son, Robert K. Spooner. The tour of the company will be resumed at Taunton, Mass., on March 3, under the business management of Will McAlister.

Charles Brooks, of Vogel and Deming's Minstrels, died at the Miners' Hospital, Ashland, Pa., Feb. 18, at the age of seventy-four years. He was a miner and having been a fall victim to a fall, his left leg badly crushed. Amputation was necessary, but the injured man was improving, when he was seized with heart trouble, which was the direct cause of his death. Word was sent to his relatives at Zanesville, O.

Francis Ritter von Janner shot and killed himself in Vienna, Austria, on Feb. 23, aged sixty-six years. He was director of the Ring Theatre in Vienna when it was burned in 1881, and later directed the Imperial Opera House and the Karl Theatre in the same city, being in charge of the playhouse last named at the time of his suicide. The failure of the Karl Theatre under his direction is believed to have caused him to end his life.

Florence Pourely, of the team known as Little Hazel and Baby Florence, died at Webb City, Mo., on Feb. 19, of membranous croup, after an illness of four days. She was seven years of age and was one of the brightest and most graceful children on the stage, being loved by all who knew her. She and her mother and sister were with the Clara Matthes company when she died. The body was taken to St. Louis, Mo., for interment.

John T. Sullivan, youngest son of John Taylor O'Sullivan-Bore, of Bear Haven, County Cork, Ireland, died on Feb. 22, in Detroit, Mich. Interment was made in Woodlawn Cemetery, Detroit. His sons, John T., of the White Heather company, and Rev. Edward Sullivan, and his daughters, Mrs. Martin and Mrs. Reed, attended the funeral.

Edna Florence (Mrs. O. W. Roche), aged twenty-eight years, died at her home, Bellfontaine, O., on Feb. 15, of heart and lung trouble. With her husband she had been for several seasons connected with theatrical organizations touring the East, and at the time of her death was a member of the Irene Myers company. Her husband and a son survive her.

Mrs. James Mallory, mother of Frank and Edward Mallory, of Williams and Walker's company, died at her home, Jacksonville, Ill., on Feb. 16. Her funeral was largely attended.

Dr. Thomas J. Guy died on Feb. 18 in Troy, N. Y. He was born in Troy in 1833, and had been organist of St. Joseph's Church in that city for forty-six years. He was known widely as a composer of organ music.

Mrs. O. W. Roche (Edna Florence), of the Irene Myers company, died at her home, Bellfontaine, O., Feb. 16, of cardiacitis. She was taken ill at Chester, Pa., Feb. 6.

George Boby, stage-manager of the Detroit, Mich., Opera House, died Feb. 17. He had been connected with that theatre in various capacities for many years, and was well known and liked.

Madame Gini-Plasorini, a prima donna soprano, well known in Europe, Mexico, and Cuba, died recently in Hawaii, where she had been appearing with the opera company.

Mrs. P. H. Lemmett, mother of Edith Lemmett, died on Feb. 17, at her home in Los Angeles, Calif., aged forty-six years.

William Bellup, for many years a bass singer with minstrel companies, died in Louisville, Ky., Feb. 19. He had been an invalid for a long time.

Mrs. Alfred Dibble died at her home, Westfield, Mass., on Feb. 21. She was the mother of O. W. Dibble, manager of Alma Chester.

Mrs. Joseph Welch, the wife of the well-known Hebrew impersonator, died in this city on Feb. 21.

Mrs. Hannah Miller, mother of A. M. Miller, died at her home, Evansville, Ind., Feb. 15, aged 78 years.

MUSIC NOTES.

The Boston Symphony Orchestra gave two more concerts at Carnegie Hall last week, with Marcello Sembrich and Leonora Jackson as soloists.

Katherine Ruth Heyman, assisted by David Mannes and Louis Schles, will give a recital at Sherry's on March 1.

Ernest Sharpe, a young American basso, who has appeared at Bayreuth and in London, arrived in New York last week, and will give a recital in Mendelsohn Hall on March 8.

Frances Savelle, having closed her American concert tour, sailed for Europe on Feb. 20 to rejoin the Imperial Opera company in Vienna.

The repertoire of the Maurice Grau Opera company at the Metropolitan Opera House last week was as follows: *La Huguenote*, Monday; *Das Rheingold*, Tuesday; *Tannhauser*, Wednesday; *Die Walkure*, Thursday; *The Barber of Seville*, Friday, and *L'Africaine* and *Aida*, Saturday.

Zelle, La Lassan, Signor Campanari, Grace and Frances Hoy, and Helene Boisfort Bemer entertained at the Proscenium Club's annual dinner at Talcott's on Feb. 21, under direction of Colonel A. B. De Free, chairman of the club's entertainment committee.

The meeting of the Society of American Musicians and Composers, announced for March 2, in this city, has been indefinitely postponed.

Pierre Courcier made his local debut with the Maurice Grau Opera company on Saturday, successfully singing the role of Di Genna in *L'Africaine*.

Madame Schumann-Heink, Suzanne Adams, Susan Strong, Zelma De Lassan, Signor Sordi, and M. Alfredo, the soloists of the Sunday night concert at the Metropolitan Opera House.

Lillian Norton, the soprano, at the Metropolitan Opera House on Saturday, and narrowly escaped injury.

Mrs. Van Sickle, of the Boston Lyric, will give a song recital at the Boston Hall on March 6, assisted by Mrs. Mary May, Mrs. Anna G. Moore, and Harry Granoff, and Mr. Charles H. Smith.

Joseph M. H. Lewis, young pianist of promise, made his local debut with the Boston Ladies' Vocal Society in Boston on Feb. 21.



THEATRES AND MUSIC HALLS.

Tony Pastor's.

In addition to Tony Pastor, the bill includes Rice and Elmer, comedy bar performers; George Evans, comedian; Artie Hall, "the Georgia coon shouter;" the Tobins, refined musicians; Ellene Jaqua, vocalist; the Willet-Thorne, comedy duo; G. D. Melville and Mamie Conway, in An Amateur Measurer; Williams and Hood, vocalists; Tegege and Daniel, sketch team; Satsuma, juggler, and the vitagraph.

Keith's Union Square.

Robert Hilliard, in The Littlest Girl, heads a bill that includes Harding and Ah Sid, the clown and Chapman; Montreal, European juggler; Albert L. Guille, tenor; the Carl Damann troupe of acrobats; Fisher and Carroll, Irish comedians; the biograph; Silvera and Emery on the flying rings; the Avery, colored team; John E. Camp, comedian; the Duncans, comedy duo; Roehm Sisters, violinists; Holiday and Ward, conversationalists; Budd Brothers, comic acrobats; Jas. A. Dunn, mimic; S. Stobbs, "Rube" impersonator, and the stereopticon.

Proctor's Twenty-third Street.

Flo Irwin and Walter Hawley, in The Gay Miss Con. and Patrice, in Edna's Ghost and A New Year's Dream, are the stars of a bill that includes Ward and Curran, comedians; Paley's kaleotechnoscope; the Musical Colbys; C. W. Littlefield, mimic; Pollie Holmes, "The Irish Duchess;" Burke and Scott, "Modern Hebrews;" Charles G. Kilpatrick, monopede bicyclist; Hathaway's dogs and monkeys; Provo, juggler; Wade Cochran, mental wonder; Rice Brothers, bar performers; Till's marionettes, and the stereopticon.

Proctor's Palace, Fifty-eighth Street.

Marie Dressler, assisted by Adele Farrington, in Twenty Minutes in Shirt-Waista, heads the list, which includes Daisy Lovering and company in Jimmy's Marie; Pete F. Baker, dialect comedian; Charles King, The Boy with the Organ Alibi; Paley's kaleotechnoscope; Patterson Brothers, comedy bar act; Miles Ant, aerialist; Murphy and Nolan, comedians; Micheline Brothers, banjo experts; Allen Weightman, clay modeler; Reed and Shaw, acrobatic comedy, and the stereopticon.

Weber and Fields'.

The popular stock company continues to present Whirl-i-Gig and Barbara Fidgett. Lillian Russell, Weber and Fields, Ross and Fenton, David Warfield, John T. Kelly, Irene Perry, the Nichols Sisters, Nettie Lyford and Pearl Andrews appear in their original parts.

Miner's 125th Street.

Joseph Hart and Carrie De Mar in The Quiet Mr. Gay, Jennie Yamana, J. W. Winston and "McGinty," Dixon, Bowers and Dixon, the Brothers Bright, the Llewellyns, Gwendoline Flower, and the motograph are billed for this week.

Hurtig and Seaman's.

McIntyre and Heath's company of comedians are the attraction for this week.

THE BURLESQUE HOUSES.

MINER'S BOWERY.—Miner and Van's Bohemian Burlesquers have returned for a week.

LONDON.—Rice and Barton's Big Gaiety company are in town for the week.

MINER'S EIGHTH AVENUE.—The Merry Revelers appear for the first time on the West Side.

OLYMPIC.—Fred Rider's Night Owls have moved up town for a week.

COMIQUE.—Rose Sydell's company is in the attraction. Two burlesques are given and the olio includes the Hiltons, Mrs. Chatham, Shepp and Lee, O'Rourke and Burnette, Shattuck and Bertrand, and the Four Nelson Sisters.

DIXIE.—Weber's Dainty Duchess company is filling a return engagement here this week. The company includes McCree and Traynor, Wais and Ardile, Letta Meredith, Howard and Emerson, and Swor and De Vor. A new burlesque, called Sapho in Chinatown, is a feature.

LAST WEEK'S BILLS.

KATRIN'S UNION SQUARE.—Mr. and Mrs. Sidney Drew presented for the first time in New York their new comedy, Love Will Find the Way, written for them by Kenneth Lee, who wrote their other success, When Two Hearts Are Won. Love Will Find the Way, as played by the Drews, is a very amusing farce. These clever players work so brilliantly and interestingly that they keep the interest up to the boiling point all the time. The sketch tells the story of the misery suffered by a young man who has a jealous wife, who, in order to keep him at home, faints every time he speaks of going out. He cures her by indulging in a series of make believe epileptic fits on his own account, and when she realizes what a silly woman she has been, she says, "How can you ever forgive me?" He clasps her in his arms and says, as the curtain falls: "Love will find the way." This is the only connection the title has with the play, but, after all, it makes very little difference, as the audience is kept in a state of constant good humor for nearly half an hour. Mr. Drew played the husband with the ease and insouciance characteristic of the Drew family. He can deliver lines with lightning-like rapidity and yet have every word intelligible. His back fall, over the head of a lounge, was worthy of an expert acrobat, and it met with a hearty laugh and a big round of applause. Mrs. Drew was charming and incisive and faulted in several different ways most artistically. James F. Dolan and Ida Lenhardt scored one of the big laughing hits of the bill in A High-Toned Burglar, which is full of comic surprises and exquisitely funny bits of business. Almost every move made by Dolan as the burglar brought a laugh, and the scene at the table put the audience into spasms. Both Mr. Dolan and Miss Lenhardt play with a briskness and dash that is more than pleasing. John T. Thorne and Grace Carlton put on a new act called The Intruder. It is on the lines of

the old one, and is just as funny. It must be recorded, however, that some of the gags used are very, very old. Nothing but Thorne's quaint delivery could have made them sound funny. The audience even laughed at that ante-Columbus jest about the Indian who "went into a barber shop to keep his wig warm." Conroy and McDonald showed a good deal more enterprise in the way of inserting new material. Conroy even went so far as to spring a joke on Wednesday afternoon that had appeared in Tuesday evening's paper. Their act is almost entirely new, and of course they made a big hit. Conroy's description of his arrest and confinement in jail is one of the best things he has ever done. They sang a new song called "Oh, the Irish," or something like that, which went very well. Blanche Ring sang two coon songs and a parody on "The Green Fields of Virginia," meeting with fair success. Miss Ring is advised in all kindness not to over-emphasize. She is so earnest at times in trying to drive home the points of the lines in her songs that she jars the nerves of her auditors. All she needs is to study the methods of comedians who have made hits by being "cute" and she will be one of the best entertainers in vaudeville. She also needs new songs. An entire change of pictures is shown on the biography every week, and those of last week were more than usually interesting. Others in the bill were Dolph and Susie Levino, De Haven and Mai, Smith and Cook, Adele Purvis Gari, Lydia and St. Alva, Rice and Cady, Mattie Nichols, and the stereopticon.

TONY PASTOR'S.—Pilson and Errol played a return engagement in George M. Cohan's sketch, A Tip on the Derby, which holds its own splendidly and gives these popular favorites a chance to appear at their best. The laughs came in the usual places and were as hearty as ever. Emerson and Emmonds, in their skit, Only a Joke, kept the house in roars for over twenty minutes. It is full of surprises, and many novel bits of business are introduced by the clever trio. Dixon, Bowers and Dixon scored as usual as the three Rubes. Mr. and Mrs. Jimmie Barry were seen once more in their original concert, Mrs. Wilkins' Boy, in which they made a tremendous hit on their last visit to this house. They duplicated their hit last week, and kept the audience alternating between laughter and applause throughout the act. Mr. Barry's conception of the country boy is exquisitely funny, and his wife puts a snap and vim into her work that is extremely pleasing. Belle Stewart sang three songs in her own original way, which is a way that one has to be familiar with before one can appreciate it. The patrons of Pastor's are well acquainted with Miss Stewart's eccentric method of entertaining and they appreciate her accordingly. Ellene Jaqua, a pleasant looking young woman, scored a hit with a specialty that is a little out of the ordinary. She sang "The Last Rose of Summer" in burlesque fashion, dressed in an Irish costume, with success, and then changed to a ragged dress, in which she sang that most delightful of all ditties, "Daddy." She sang it so well that even the gods were moved to applaud vigorously at its conclusion. As an encore she sang "The Owl and the Pussy Cat," as a child tenor and soprano would do it, and won several more hands. Miss James has a true and well cultivated voice, and knows how to put expression into her singing. Duffy, Sawtelle and Duffy, Murray and Alden, and Wilson and Leicester were very successful in their efforts to entertain. Edwin H. and Kitty Deegan, Sheridan and Forrest, Frederick Hurst, Allen Wrightman, and the vitagraph were also in the bill. Tony Pastor's songs made their usual hit.

PROCTOR'S TWENTY-THIRD STREET.—Dixy Bell headed the bill, and repeated the monologue he introduced the week before at the Palace, with one small new joke added. Camilla Ursu played charmingly on the violin and was warmly applauded. Daisy Lovering, assisted by Frank J. Camp, made her New York vaudeville debut in a new sketch called Jimmy's Marie, written for her by George Henry Trotter and Alice Ives. The story concerns a young wife who does not relish the idea of having her husband go out so much in the evening, although he insists that nothing but urgent business could drag him from the house. She keeps him at home one evening and provides him with the amusements she thinks he is accustomed to outside. She pretends to become intoxicated, lights a cigarette, does a dance and winds up by putting on a man's evening suit and invites him out to "paint the town." He discovers that she has been drinking nothing but cold tea, but in order to teach her a lesson he pretends to get drunk, and when she is thoroughly frightened he explains matters. While there is a lack of coherency to the play, it is amusing and met with a good deal of favor. Miss Lovering played charmingly and with great spirit. She is a clever little actress and is thorough mistress of the details of her art. Frank J. Camp was excellent as the husband. A live rat, used in the play, was named in the cast. Maxwell and Simpson's illustrated songs were vigorously applauded and the demand for seconds was greater than the supply. Miss Ant, one of the most graceful trapeze performers on the stage, made a big hit with some difficult feats. Linton and McIntyre had a hard place in the bill, as they had to close the performance. They are clever though and held the attention of the audience to the end. Tiddiekins and Dugong, P. F. Baker, Micheline Brothers, Jorde and Duvane, De Veaux and De Veaux, W. F. Judge, Paley's kaleotechnoscope, and the stereopticon were also in the bill. Business was large.

PROCTOR'S PALACE, FIFTY-EIGHTH STREET.—Flo Irwin and Walter Hawley were seen once more in The Gay Miss Con., in which they repeated previous successes. Anderson, Appleton and Allen replaced Milton and Dolly Nobles and scored a hit in a Shakespearean travesty. The Musical Colbys were applauded for their work in a musical and singing specialty. Pollie Holmes aroused enthusiasm with her spirited rendition of some rollicking Irish songs. C. W. Littlefield was as amusing as ever in his series of imitations. "Bonner," the horse which seems to understand everything that is said to him, pleased the children greatly. The Carmen Sisters, clever banjoists; Crowley and Powley, comedians; the Ahearns, acrobats; Brochard, contortionist; John and Louis Till's marionettes; Ed. Rogers, comedian, and the kaleotechnoscope and stereopticon helped to make the time pass pleasantly. Large houses were the

KATRIN'S AND BIAL'S.—Charles P. Salisbury, the new manager of this house, inaugurated a temporary return to the policy of straight vaudeville with a very good bill. Ida Purvis made a hit in her illuminated dances, in which she introduced several new effects. The fire dance

was especially effective and was warmly applauded. Truly Shattuck, who returned from Europe a few days ago, made her reappearance and sang a budget of songs to the great delight of her admirers, who are legion. The Olfans, who have not been seen here in some time, presented their grotesque absurdity with considerable success. Lomelle, the contortionist, did a number of acrobatic tricks very cleverly. He is very supple. Arthur Neistone and Minnie Abey made their first appearance in New York in a sketch that included some humor and a little singing and some excellent dancing. Mr. Neistone is very nimble and does some steps that show originality and ease of execution, and deserve the highest praise. His partner helps him in his efforts in an off-hand way. Henri French did his juggling and cycling act as neatly as ever. Harry C. Stanley and Doris Wilson made a pleasing impression in their sketch. Before the ball. The Mignani Family, Brothers Bright and Lydia Hall were also in the bill.

MINER'S 125TH STREET.—Leonard Grover, Jr. and company, in My Wife's Husband, headed the bill. The cast included Henry Gledhill, Robert Jefferson, May Noble, Mabel Lawrence and May Farley. The plot of the piece revolves around Dr. Opie Dillcock, an eccentric old man, who has just married a widow. A "slave" in the doctor's employ, who is jealous of her new mistress, tells him that she knows something of the new Mrs. Dillcock's past and that her former husband disappeared very mysteriously. Two other characters come forward with the same information and the doctor is frightened. A meal is served of which he is afraid to partake, and he surreptitiously hands it to a comedy man-servant, who gobbles it up on the sly. Then comes the old imaginary poison situation, which never fails to get laughs. A few conventional lines of explanation brings on a happy finish. Grover is a clever comedian and was well supported. The act seemed to please. Carrie Graham, formerly of Boyle and Graham, made a hit in her specialty, The Country Girl. The musical director deserves special mention for the assistance he gave Miss Graham as "feeder." Haines and Pettingill kept the audience in roars. Captain Adam's trained seals were pleasing. The Tobins were encored repeatedly. Mrs. Tobin does a pretty little bit of business with the aid of a calcium that is effective. Maxwell and Dudley, big favorites here, were well received. Williams and Williams and the vitagraph completed the program.

WEBER AND FIELDS' BROADWAY MUSIC HALL.—Whirl-i-Gig continued to whirl, and Barbara Fidgett continued to fidget to the great delight of crowded houses. The usual Saturday matinee was omitted last week in order that the company might attend the performance at Wallack's to study points for the new burlesque on Sapho, which will be produced on March 8.

HURTIG AND SHAMON'S.—Robert Hilliard in The Littlest Girl was the hit of the bill. Lillian Burkhardt's reception proved her popularity here. Mand Nugent sang waltz songs and gave some imitations. James J. Morton displayed to Hartman for the first time his ability as an original monologue entertainer. The rest of the bill, which included Caron and Herbert, and Canfield and Carleton, was one of the strongest that has been seen here in some time.

The Burlesque Houses.

MINER'S BOWERY.—Abe Leavitt's Rents-Santley company played their third consecutive week in town to big business.

LONDON.—Fred Rider's New Night Owls again put in a profitable week on the Bowery.

MINER'S EIGHTH AVENUE.—Miner and Van's Bohemian Burlesquers played another big return week. Billy B. Van being ill, George Totten Smith played with pronounced success the principal comedy roles in the burlesque of which he is the author.

OLYMPIC.—The Sapho Burlesquers appeared for the first time in town with an alleged burlesque on Oiga Nethersole's play and an olio that showed Dale and Dale, De Graff Sisters, the Fantas, West Sisters, Jeanette La Beau, the Hickmans, Vivian Sisters, and Candy and Hay.

DEWEY.—The new Broadway Burlesquers, under the management of A. F. Wiegel, drew large houses throughout the week. McAvoy and May, in their absurd sketch; Emma Carus, in her excellently rendered songs; Gilbert and Goldie, funny men, and La Fafla, who was engaged as a special feature, all succeeded in winning approval. Others were Lew Wells, Frob and Ruge and the Carlin Sisters. The afterpiece introduced Emma Carus in beautifully-filled tights, Dan McAvoy and William Gilbert as two Jevs, Jessie May as Trixie, Joe Fields in a Dutch part, and Mignon Gilbert as Judy in Tuscany. The performance was excellent throughout.

COMIQUE.—The Big Sensation company drew good houses and gave entire satisfaction.

SCHLEY MUSIC HALL OPENS.

Sullivan, Kraus and Farrell, assisted by their general press representative, Frank Dupre, entertained a number of newspaper, theatrical and political friends at their new music hall, The Schley, on Thirty-fourth Street, on Friday evening last.

The guests were invited to inspect the new house, its cafe, bar, etc., and, incidentally, to practically test the refreshment facilities of the house. The test was more than satisfactory to all concerned, in fact the company became so exhilarated that an impromptu vaudeville performance came so very near happening that "Dave" Kraus, always mindful of the law, telephoned the fire department that The Schley was likely to open at any minute.

The theatre seats twelve hundred. There is a wide promenade in the rear of the second floor, from which entrance to the boxes is gained. On the third floor there is a cafe and concert hall. The decorations are tasteful and the furnishings are substantial and comfortable.

The opening last night was a success in every way. The house was crowded and much enthusiasm was displayed. The attraction was M. M. Thiesen's Wife, Women and Song company, which repeated the hit made at other houses in this city earlier in the season. To judge from the successful opening, a prosperous career for the new house seems assured.

PAUL GILMORE IN VAUDEVILLE.

During Paul Gilmore's recent enforced stay at Bellevue Hospital, he was frequently visited by Robert Gran, who induced him to enter the vaudeville field in a condensed version of his last season's success, The Musketeers. The play has been judiciously pruned to provide a half hour's entertainment. The play will be correctly costumed and equipped with adequate scenery and effects, and will make one of the most pretentious acts ever seen in vaudeville. Robert Gran will attend to the booking.

LAFAYETTE IN LIMBO.

Lafayette was to have opened in Cleveland last week, but he was taken in charge by the police on his arrival. The reason for his incarceration was that he was under contract to appear at the New Garden Theatre, but as the house was not finished his engagement was postponed. He made up his mind that he would appear at the Star, and the managers of the Empire secured a warrant which was served on Lafayette's arrival in Cleveland. He was released, however, and was able to fill his engagement at the Star.

PARIS MUSIC HALL BURNED.

The Trianon Music Hall in Paris, of which Pregol, the lightning change artist, is proprietor, was burned on Feb. 20. The greater part of Pregol's wardrobe and properties were stored in a separate building, otherwise his loss would have been well nigh irreparable.

WILL H. CRESSY.



That's actor-men and actor-gals
That strut and fume and splatter;
That's lots that think they're mighty fine,
That don't know B from butter.

For folks that don't like Shakespeare's plays,
An' drammers of sooty,
That's just a few good things to see
In up-to-date variety.

Will Cressy's act is one on 'em,
His dialect comes easy;
An' when he plays, the house thaws out
An' nobody feels frosty.

His smile, his talk, his walk, his twang,
Are all so blamed attractin';
That while yer watchin' him cavort,
It doesn't seem like actin'.

Bein' born down old New Hampshire way,
He's up in Yankee lingo;
An' plays the farmer from his cap
Down to his boots, by Jingo!

DEATH OF DAN RICE.

Dan Rice, the famous clown, died at his residence in Long Branch on Thursday, Feb. 22. He had been suffering for a long time with dropsy and Bright's disease, but was able to go out driving up to within a week of his death.

Rice was seventy-seven years of age. He was born in New York city. When he was a small boy, his father, Daniel McLarin, nicknamed him Dan Rice, after a famous old clown he had known in Ireland, and when Dan entered circus life he retained the name. His mother married a dairyman named Monahan, after his father's death, and Dan went to live on the farm near Freehold, N. J., where he had to work hard, herding the cows and delivering the milk. He ran away, and after many and various experiences finally reached Pittsburg, where he worked at anything he could get to do, from exercising horses at the race-track to driving a hack. A little later he made his first start in the show business with a pig which he had taught a number of tricks. Rice and a partner named Lindsay took the pig on a tour of the small towns of Pennsylvania and made a good deal of money, until the partner died and the organization went to pieces. Rice went back to back-driving in Pittsburg, and while there, in 1844, he met and married his first wife, with whom he came to New York. He secured an engagement at the old Bowery Amphitheatre, then under the management of John Tryon, as a song and dance man. In the company at the time were Dan Emmett, Barney Williams, Frank Whittaker and others who afterward became famous.

Rice began his real career as a circus clown with Seth B. Howe's circus in 1845. He was made a special feature of the show and was extensively advertised. He made his first appearance in Philadelphia during the Winter of 1845-6 at Welch's National Amphitheatre, but the impression he made was not out of the ordinary. He did not seem to be able to do his best work, as he could not find a ringmaster to suit him. He finally made arrangements to appear with Frank Whittaker, with whom he worked in perfect harmony. Acting upon suggestions made by Whittaker, his act assumed larger and larger proportions, until he became the most talked of individual in Philadelphia. During the following Summer he went through Canada with Welch's circus, and in 1847 he went to New Orleans with Dr. Spaulding. About this time he took up the study of Shakespeare and other authors in order to improve his mind, as he realized that a successful clown must be a man of some learning. He was very fond of quoting Shakespeare, and finally became known as the "Shakespearian clown." He entered into partnership with Dr. Spaulding, and the firm lasted until 1850. Financial reverses followed him for several years after that, but in 1856 he was once more a very rich man. His popularity was unbounded and he simply raked in money by the barrel wherever he put up his tent. He rolled in the lap of luxury until 1860, when he separated from his wife, and then with his circus and remained in the Southern States until 1862, when he journeyed back to Philadelphia to fill a

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Mar. 3, Garden, Cleveland.
" 12, Columbia, Cincinnati.
" 18, Columbia, St. Louis.
" 26, Olympia, Chicago.
Apr. 2, Hopkins', Chicago.
" 9, Haymarket, Chicago.
" 16, Opera House, Chicago.
" 23, Wonderland, Detroit.
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scenery, an doan you fergit it?JAS. P.
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In their Great Comedy Successes.

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How He Explained It.

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CLARICE VANCE

THE SOUTHERN SINGER.

There are occasions—but they are, oh, so rare—when one is really glad that the present craze for "coon" songs was inaugurated. One of these rare intervals, after months of condemnation of this style of music, is offered at the Columbia this week in the turn of Miss Clarice Vance. She does not make her entrance with a cake-walk swagger and do a bit of back-sliding between verses. Her one object is to sing a two-line comedy song without any of her feet—and she does it in a manner altogether refreshing and effective. If there were more singers like Miss Vance—well, she makes one forget that "coon" songs as a rule are a bore.—*Cincinnati Times-Star*.

What Cincinnati says of
FRANK BUOMAN and ROSE ADELLE
in THE DOOR KEY.

"Good songs. Their new version of 'Rag Time' made a decided hit."—*The Enquirer*, Jan. 29.

"A clever comedy sketch. Scored a decided hit."—*Commercial Tribune*, Jan. 29.

"Catchy songs. The German version of 'Rag time,' made a decided hit."—*Times-Star*, Jan. 29.

MR. and MRS. JIMMIE BARRY

SHEA'S, SPRINGFIELD, MASS., THIS WEEK.

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BY BILLY TAYLOR AND HAL STEPHENS.

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spes to a steamer he owned and secured \$32,000, which sum he turned over to President Lincoln to be used for the benefit of the wounded soldiers and their families. He ran for Congress in Girard, Pa., in 1879, but was defeated. No man ever lived in America who had a wider circle of personal friends than Dan Rice. He was genial and whole-souled, and good nature seemed to radiate from him as the rays from the sun. He made warm friends everywhere by the force of his personality. He closed his active career in 1882, since which time he has been living in retirement. He took an interest in all matters pertaining to his old business up to the time of his death, and he used to run up to New York once or twice a week to visit his old friends. He was married three times and is survived by his last wife, who is living in Texas. For some years past he had been working on his autobiography, and had just reached the last chapter when death summoned him.

GREAT BENEFIT FOR THE ACTORS' FUND.

The annual benefit for the Actors' Fund given by the vaudeville branch of the profession took place on Sunday evening last at the New York Theatre. There was a large attendance and the big bill was thoroughly enjoyed. The receipts were in the neighborhood of \$2,000.

The stage was managed by Hurtig and Seaman and everything was run off smoothly under their able direction.

The bill was long and diversified, and every performer who appeared won approval. The programme, including those who actually appeared and those who volunteered, included Jess Dandy, Sallie Stembler, Maude Courtney, J. Aldrich Libby, Emmons, Emerson and Emmons, the Aunt Hannah company in the "Tiger Lily" song, Dibby Bell, Fugere, Maggie Cline, Daisy Loving, Eliza Butler, Flie Irwin, W. C. Davis, York and Adams, Truly Shattuck, Bobby Gaynor, Milton and Dolly Nobles, Artie Hall, Jolly Nash, Montgomery and Stone, Richard Golden, J. W. Dunn, Fisher and Carroll, Thorne and Carleton, Agnes Herndon, Smith, Doty and Coe, Laura Comstock, Cheridah Simpson, the Young American Quintette, Marie Wainwright, Mabel Russell, Annie Longhain, Charlie Vance, La Petite Mignon, Chris Bruno, Mr. and Mrs. Edwin Milton Hoyle, and Joe Welch.

A SKETCH BY W. D. HOWELLS.

David Miles and Anita Hendrie produced last week in Brooklyn a sketch called Room 43, written for them by William Dean Howells, the novelist. The playlet deals in a humorous way with some of the features of hotel life, and made a decided hit.

KNOWLES TO RETURN.

R. G. Knowles, one of the most successful Americans in the London Music Halls, will return home next Fall after a most successful nine years' stay on the other side.

VAUDEVILLE JOTTINGS.

Mile. Proto, the novelty toe dancer, who was one of the hits of the London engagement of The Belle of New York, arrived from London on Sunday, after a two years' absence. Her stay will be a short one, as she is booked to open at the Palace, in London, Aug. 12.

Leda Yeannis-Titus opened her tour of the Keith circuit last week at Providence with great success.

Will H. Fox and Leslie R. Raymond were the stars of the bill at the Empire, Glasgow, week of Feb. 12.

Captain Susanne, by Brandon Hurst, will be Lillian Burkhardt's next production. The sketch has been specially written for her and will be elaborately put on in the near future.

Lottie Palmer and the Bigelow Twins in A Brace of Wonders closed a special engagement as a feature with the Robinson Comedy co. at Bucie, Ont., and were at once engaged to strengthen Bessey and Davey's Own Show at St. Catherine, Ont.

The remains of Mrs. Carrie Nichols, mother of the Nichols Sisters, were taken by her daughters and their brother to Louisville, Ky., for interment last week.

Jones and Sutton, the colored comedy duo, are filling an eight weeks' engagement at Orrin Brothers' Theatre, in Mexico.

On account of a misunderstanding Nell of the Alhambra is being presented by Marion Russell at the Novelty Theatre, Brooklyn, this week, instead of last week.

Smart, "the male Patti," is reported to have made a big hit at the Palace, London. He appears every evening at ten o'clock.

Falkiner's Entertainers opened the new Columbia Theatre at Massena, N. Y., last week and played to capacity in spite of fearful storms. Willie Hale, club juggler, joined for balance of season to do his specialty between the acts. The co. number eighteen people.

Charles Harold and Mabel Worden produced their new sketch, The Girl Next Door, at the Grand Opera House, Syracuse, last week. It is said to have made a hit.

Rabaud's trained goats make their first appearance in this country, opening at the Park Theatre, Worcester, Mass., Feb. 26.

Bose Thurman joined the Herrmann co. in Havana, Cuba, on Feb. 18, when it opened to the capacity of the house. The organization made a gigantic success and many Cubans say it is the best performance ever given in Havana. Herrmann gave his entertainment in Spanish and won his audience from the start. So far made a big sensation, as did the Four Luciers in their musical act.

Polly Holmes, "the Irish Duchess," made a big hit last week at Proctor's Palace, in her new Irish specialty. After her success on Monday afternoon, Mr. Fox moved the "Duchess" down to third from last on the programme.

The Bill at Koster and Bial's this week includes Marguerite, the Made Cooney, Montgomery and Stone, Henri French, Belmont, Lee, Fields, and Ward, La Petite Adelilde, Lacie Verdier, Lawson, and Namon and Latina.

While the matinee was in progress at Hyde and Behman's Theatre, Brooklyn, on Wednesday last, word was received from Joe Welch that his wife had died and that he would not be able to appear. Julian Rose was in the audience, and was asked to take Welch's place. He did so, making his appearance in his street clothes. He made a hit and was retained for the remainder of the week.

J. K. Adams accompanied R. G. Knowles through the syndicate, halls in London one night recently and as it is like playing three different one-night stands within two hours. Mr. Knowles did his regular turn at three halls that night, and then wound up with a side splitting monologue at a fashionable smoker presided over by Lionel De Rothschild.

Violet Fair, heads the vaudeville bill which is being offered at the Lyceum, for the gratification of the leaders of society in that town, and has scored handsomely in her monologue and imitations.

This is the twenty-second week of the Vaudeville on the road this season, and has been a phenomenal. The last two weeks have been spent in the East, and at the Howards, in Boston, the co. made the hit of the season. Late addition to the co. are Barr and Evans, and Howard and Mack. The co. is now on its return Western trip, and is booked solid to the second week in May, closing at the Lyceum, Boston.

Mile. Proto, the novelty toe dancer, will visit her home in Boston this week. She will start shortly on a tour of the Orpheum circuit.

Marie Dresden was taken suddenly ill while playing Keith's, Philadelphia, last week. Her indisposition was temporary, however, and she missed only one performance.

Marion Manola was obliged to retire from the bill at Keith's Union Square last week, owing to a severe attack of bronchitis. She will resume her tour of the Keith circuit as soon as she recovers.

Max Weber, Charles Fields and Robert Stone, of Weber and Fields' forces, will be equal partners in the benefit which will take place Sunday evening, March 4, at Terrace Garden.

Will M. Cressy says he has had applications from a comedy wire-walker and a rolling-globe club-juggler for new acts.

The Two Bees are introducing a new hit of business called "The Flag of All Nations." They are booked up until the end of 1902.

Irene Mackay has written a new waltz-song called "Marge," which is published by the Lyceum Publishing co., of New York. It is on the order of "Annie Rooney," and as the words and music are catchy it ought to win popularity.

Richard Pinst, the mimic, gave a performance re-

cently at the Royal Palace in Bangkok, Siam. The King and Queen, and the harem of 200 wives were present, as well as the thirty brothers of the King. After the performance there was a supper at which wine was drunk. Prince Vongvong, a mounted Pintot with handsome accessories and two royal white elephants were placed at the mimic's disposal during his stay. Pinst is now on his way to San Francisco.

Tommy Bennett has made a first-night hit with Hogan and Heit's new song, "Just What the Good Book Taught."

A recent programme of the Casino in Worcester, Mass., read as follows: "Groovy and Douglass, Black Face Monologues; the Lynn Sisters, the Swell Sister Team; Joyce and Joyce, King and Queen of Irish Comedians; Viola Hinson, Charming Little Song Bird; Eva Bird, Ballet Singer." A "Ballet Singer" is something new in vaudeville. Keith and Proctor will probably vie with each other in trying to secure this great novelty for New York.

Florence Bindley was specially engaged to head the bill at the Palace, Bristol, England, week of Jan. 29, in place of the Gothic Quartette, who were unable to appear on account of illness.

James R. Adams has joined Dickson and Mustard's Humpy Dumpty co.

Robert E. Stone and Charles Fields, popular attaches of Weber and Fields' Broadway Music Hall, will have a benefit at Terrace Garden on March 4. Several members of the stock co. have promised to take part.

Lapho, a new travesty on Sappho, now being presented by Harry Bewley and Violet Barney, has been voted by many experts as one of the brightest and funniest sketches seen in vaudeville in some time.

Callahan's Grand Symphony Orchestra of thirty people, with Frank L. Callahan, conductor, closed a successful six weeks' tour of the New England States and Canada, at Hamilton, Ont. Pops & Co. The attraction will go into vaudeville for the Spring months, and the "Symphony" as a circuit of parks has been booked. Mr. Callahan scored a great success in Canada, and will return to that country next season under the management of Thomas P. J. Power and W. W. Power, who were formerly connected with Brooks and Godfrey's British Bands.

George Diamond is taking a half-dozen encores nightly with Max Witt's descriptive song, "The Only Way."

Alvin W. Jack and Eva Mae Haynes, formerly playing leads with the Fribush Stock, have joined Jack's Jolly Jokers co. The roster of the co. is as follows: Alvin A. Jack, manager; Alvin W. Jack, acting manager; Percy H. Jack, treasurer; Harry Austin, representative; Fred D. Harvey, stage-manager; William H. Brown, stage manager; Jack Herbert, electrician; Harry Montgomery, carpenter; Frank Papet, properties. The performers are: Alvin W. Jack, Fred S. Harvey, Willard Howe, Ned Harcourt, Will Herschel, Al. Pinaud, Ed. Haynes, Eva Mae Haynes, Edith Oscar, Nellie Montgomery, Ada May Austin, Grace L. Austin, Senorita Zamaneeta, and Baby Marguerita.

Howard and Bland have signed with The Belle of Honolulu for next season.

Violet Dale, who recently returned from a three years' tour on the Pacific Coast and in Honolulu, is enjoying great success this winter entertaining at private houses in this city.

Burke and Chase have issued a handsome little booklet containing information concerning the co. which will end out next season. It will be headed by Adelaide Homan and will include Mr. and Mrs. Jimmie Barry, Edna Bassett Marshall and co., McMahon and King, Howard's dogs and ponies, De Veaux and De Veaux, Mabel Matland, and Zimmer.

Burton and Brooks are meeting with big success on the Kohl and Castle circuit. They open on the Proctor circuit on Feb. 2, and are fully booked up to May 7.

Mattie Keene, who for the first four months of this season played the Queen in A Black Sheep, has about completed arrangements to enter vaudeville, having left A Black Sheep co. Miss Keene has a very bright musical sketch with which she expects to make a decided success.

Carris Clarke-Ward, a well-known comedian from the Pacific Coast, has secured from Howard P. Taylor his latest sketch, entitled The Blunders of Mary McShane, and will enter the vaudeville ranks in it in the near future.

The American Comedy Four, Arthur Earle, James Marcus, O. M. Scott, and George Lynn, who have been with Leonard's Two Jolly Rovers the present season, have received contracts to open at the Palace Theatre, London, Eng., June 11, 1900.

Pat Conroy is in his third successful season, playing the title rôle in O'Hagan's Wedding. Dick Mack, Jr., plays Dennis McCarthy, and their joint specialty is one of the laughing hits of the production.

Amy Bernard, of the Bernards, is making a big hit with "Louisiana Lise."

Little Olivette Haynes will return to vaudeville for the present, her starring tour under the management of Phil A. Kiltoff, of Chicago, having been postponed on account of Mr. Kiltoff's recent illness. She will enter the Kiltoff Jovineens co. on a tour of the West, and next season Mr. Kiltoff will star her in a new comedy which he is now having written for her.

The fact that many of the leading vaudeville houses now steadily employ scenic artists and skilled stage carpenters indicates the growing importance of dramatic effects in the theatres. Milton Nolte recently had such pleasant surprises in that direction in the Keith theatres in Philadelphia and Boston that he publicly congratulated the entire stage department of those theatres. This unusual compliment from so conspicuous and competent a source must have fallen under the eye of Stage Director John Hill, of Hyde and Behman's Brooklyn theatre. Certainly no handsomer or more elaborate interior has been seen on the stage of any local theatre than that in which A Blue Grass Widow won her way to popular favor in Brooklyn recently.

Charles W. Rex, treasurer of the Academy of Music, Richmond, Va., will again assume the management of the Broadway branch Casino during the summer months. He will also control the booking of other parks in the State.

Carroll and Livingston, the eccentric comedians, are doing well in their new act, The Hobo Musketeers.

Andrew Barr, of Barr and Evans, who has been before the public for twenty-five years, writes that he is about to originate a new specialty. He wishes to have it understood that he is not the Andrew Barr who is with What Happened to Reilly, and that he is still appearing in vaudeville with Florence Evans.

Waiz and Ardelle have joined Weber's Dauntless Dutchess co. for the balance of the season. They opened at Brooklyn on Feb. 5.

At Keith's Union Square Nellie V. Parker found in Max Witt's hallid "The Only Way," the surest encore winner of her repertoire.

Press Eldridge celebrated his birthday on Feb. 14. He is "Aunt Louisa's" pet valentine.

Little Doris and co. in the Little Leading Lady, played Poll's Theatre, New Haven, last week, winning unstinted praise from the press and public. A return date has been offered the little star by Manager Poll.

The Boran Brothers received a very complimentary notice in the Boston "Journal" recently for their pleasing work at Keith's. Their disappearing demon act is making a bigger hit than ever this season.

The sixth anniversary of the opening of Hopkins' Theatre, Chicago, was celebrated week before last by the distribution of handsome souvenir booklets containing pictures of several prominent vaudeville stars as well as portraits of the members of the stock co.

Doris Wilson, of Stanley and Wilson, finds "Believe" a big winner, and pronounces Heelan and Field's new ballad, "Just What the Good Book Taught," one of the strongest ballads she has sang in years.

Carrie Clarke-Ward, the California character actress is about to enter vaudeville. She has secured a sketch by Howard P. Taylor entitled The Blunders of Mary McShane, and will shortly appear in it at one of the leading vaudeville houses.

Harry Blackman and his wife, Annie Hart, spent last week at Mt. Clemens, Mich., and took several baths. Blackman had an offer by cable last week of an eight weeks' engagement in Paris, to begin immediately, but as they are booked solid to the end of June they declined it. They began a return engagement over the Shea circuit yesterday, at Buffalo.

Mariion Short, the well-known lyceum entertainer, has taken up playwriting with great success. She has sold a comedy called The Dancing Rose to Minnie Seligman, and another, called A Garret Salvation, to Lillian Burkhardt.

Frank Hardiman, the popular treasurer of Tony Pastor's, received a Liverpool paper from the Russell brothers last week, which contained a flattering notice of "The Irish Servant Girls." The writer expressed the hope that the management had booked them for an early return. The Russells open at the London Tivoli on March 12.

Dorothy Nevile's hit at the New York Theatre on Sunday evening, was so pronounced that she was immediately engaged for the Proctor circuit. She opened at Albany yesterday.

Prince Fee Lung will sail for Europe on Feb. 28.

Lillian Maynard, who was to have played an eight weeks' engagement at Johnsbury, commencing Feb. 9, received notice last week that the date had been canceled on account of the war.

The Two Bees are introducing a new hit of business called "The Flag of All Nations." They are booked up until the end of 1902.

Irene Mackay has written a new waltz-song called "Marge," which is published by the Lyceum Publishing co., of New York. It is on the order of "Annie Rooney," and as the words and music are catchy it ought to win popularity.

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FIELD'S GREATER MINSTRELS.

The Al. G. Field Greater Minstrels opened their fifteenth annual season on Aug. 12 and up to the present writing—twenty-eight weeks, it is said, have not had a losing week. From Aug. 12 to Dec. 12—exactly four months—the company has but one losing night. The Al. G. Field Greater Minstrels the past seven years has been the largest organization of the kind in point of numbers in this or any other country.

Field claims it is the largest in the world. But few larger companies are traveling. The Al. G. Field Minstrels are traveling at the present time number fifty persons with the company and three agents in advance. The company owns and uses a train of cars and carries its scenery. Mr. Field is making special efforts for the coming season and intends that his sixteenth annual tour shall eclipse all previous ones.

Mr. Field's agents are engaged for another season, together with a large number of musicians,

singers, dancers, specialists, etc. The booking for next season is nearly completed. All engagements for the company will soon be made, as it is the intention of Mr. Field to take a three months' vacation this summer, which will be the first he has had in many years.

Ralph W. Peckham, W. C. Jackson, and Joseph Hatfield are representing the business interests of the company in advance, while Dan Quinlan and Joe Rieder look after the business and finances back with the company, with Eddie Conrad as secretary. Joe Rieder, the treasurer, has been in that capacity for twelve years. Joe Hatfield has been in advance of the show for fifteen years. The officers of the executive staff with one exception have been with the company for years. Isad, who impersonates one hundred different people, is another importation. He makes complete changes of costume, wigs, and make-up in full view of his auditors. He introduces bits of acting with each character he impersonates. His imitations of the peculiarities of living men daily are said to be the most entertaining portion of his work.

♦ ♦ ♦

PILAR MORIN.

Pilar Morin has secured through her manager, H. S. Mile, the sole rights for production in America of the following capital company: Joseph Totten, George St. John, Mile David, Mile Lillian, Grace Howard, and Frank Taylor, Guy T. Bennett, George E. Murphy, and Charles T. Bassett. Mile. Morin will open her season at Lancaster, Pa., on March 1.

♦ ♦ ♦

MATTERS OF FACT.

Kidnapped in New York is said to be very successful on the road. At Marion, Ind., Barney Gilmore received a handsome walking stick from his friends.

The Elks of Trenton, N. J., tendered Alma Chester a reception during her engagement there, made of the best wine of the local liquor and garnished with a handsome diamond pin. George J. Elmer, stage manager, and Harry R. Vickers, business

THE ELKS AND ALMA CHESTER.



ALMA CHESTER.

For Alma Chester the Elizabeth B. P. O. Elks, No. 280, have always had a sincere feeling, and on Tuesday, Feb. 20, they made that fact public by making Miss Chester an honorary member of the order, and at a reception given in her honor on the same evening presented her with a magnificent Elk emblem. As pictured here, it is handsomely studded with diamonds and bears the inscription: "To Alma Chester, from the Elizabeth B. P. O. E., No. 280." There are but few women of the dramatic profession who have had these degrees conferred upon them, and surely Miss Chester must hold a warm place in her heart for the Elizabeth Lodge of Elks.



VAUDEVILLE CORRESPONDENCE.

CHICAGO, ILL.—Walter Jones and Norma Whaley are the topliners at the Chicago Opera House. Although in their third week at the house since the first of the year, their popularity has decreased not one bit, and the house is doing an enormous business. Hugh Stanton and Florence Modena, Phyllis Allen, the Savanas, Ryan and Richfield, Loney Hassell, four Faile Sisters, Hamilton Hill, Diamond and Beaufort, Cosmopolitan Trio, Pickett and Whipple, Flie Morris, Powers and Freed, Charles Uriel, Arthur Love, and a host of others. At the Olympic the Phoenix troupe of scroobots is the chief feature, with Cawthron and Forrester at the head of the comedy list. The bill also includes St. Ongé Brothers, Mathews and Harris, Carrie Scott, Fitzpatrick Family, Miles Almee, Stark and Anita, Mack and Elliott, Ross Lee Trier, and Travy Wade. The Haynes, the Hildens, and the Andersons at the Imperial, the Hill, with Mrs. and Miss Arthur Sidman in Back Home, also feature. Billy Van, the Brothers Forrest, Barnes and Simon, Josephine Gasman, Hunting Trio, Cook and Clinton, Miles Turnour, Burton and Brooks, Tal McDonald, Condon and Condon, and McGinnis Brothers complete the bill. Owing to the length of the Van's, which took the stock playing, the managers have had no wonderful attractions on his programme this week.—At Sam T. Jack's, the High Rollers, with George Yoeman, Washburn Sisters, Crawford and Hart, Kitty Raymond, and Cooper and Reynolds remain a second week.—At the Trocadero the Jolly Grass Widows, with Carrie Fulton at their head, is the attraction, in the bill are Miles Dill, Pano and Diana, the Madams and Mrs. Womans, the Hildens, Wilson, and Pat and Kittle Baucy.—Items: Sydney Grant and Miss Norton, formerly vaudevillians, are taking leading roles in *A Stranger in New York* at the Great Northern this week. M. A. TWYFORD.

BOSTON, MASS.—Marie Wainwright is the topliner in the excellent bill at Keith's this week, and appears in Josephine van Napoleon, *The Girl with the Auburn Hair* remains a magnet and the other features are the Morton Sisters, O'Farrell, and the D'Urso, McPherson and Hill, Billie Haines, and Mabel Smith and Clark Anderson, Appleton and Allis, John W. West, the Bell Trio, Arvello, Sheridan and Flanagan, Levi and Adeline, the Anderson Novelty Quintette, Professor Dod and his trained dog, Mervil and Evans, and the biography.—Jacques and Lowry's Merry Maidens Burlesque co. is at the Palace again this week, and the old familiar features have been repeated.—The Flynn and Madigan and Brown—The Bob Tan Burlesques at the Lyceum this week introduce Vida Sheldon, Sharpe and Warden, Gallagher and Barrett, Stott and Champion, and Chester Wilder.—Alvin Cruz Seabrook and Bert Haverly lead the Parisian Widows co. at the Howard Atheneum this week, and open with Hester and Blod, Bonelli and Morris, Mabel and Tillyne, and Baby Marion. The house also introduces Hodrix and Proctor, Dixon and Holmes, Hafford and Wild, Sisters Bernard, Wambold and Lancaster, Ed Davenport, Hardie and Morrison, Annie Southard, Vernon and Kennedy, and Burke.—Helen Hallard, Fudge and Fallon, the O'Brien Trio, Beatrice Gamble, Mamie Barnish, Rado and Bratton, West and Williams, Marion Sawtelle, Karson and Willard, Kamochi and Tony, McGovern and Wynn, Coponti and Marie, Ben Rizzo, Ida Burt, Mercer, Bonetti and the Frederick-Stevens Troupe.—For several days Mr. and Mrs. F. K. Kellie have been in the city. Friday, Feb. 22, they will be here for the arrival of their steam yacht "Courier," which was detained at sea on its passage from Key West. Mr. and Mrs. Keith will go to Savannah on the yacht.—Minnie Seligman made a big hit at Keith's last week by her recitation of "The Abom Minded Woman."—An interesting addition has been made to the Trocadero and the old Blue Opera House, re-painted and redecorated, and has been fitted with the new theatre, and can now be used whenever the larger theatre is crowded, for simultaneous performances. Quite unheralded, this was tried on Washington's Birthday, and was voted a decided success in every respect. A magnificent new entrance has been constructed at the entrance of the old theatre, and the property is now in top notch. Broadway Burlesques Feb. 26-3.

JERSEY CITY, N. J.—Manager Tom Dinkins brought back his Utopians to the Blue Top Feb. 18-24, and the house is now off from the Bijou midway up the stairs, by rich red curtains, and this will be done on other than holidays, for the present at least. The dodos are a continuation of those in the lobby, being of Sienna marble, but above this the walls are covered with rich silk of an off gold shade, with a large amount of gold, which is the ceiling, artistically decorated and colored to complement.

There are floors and stairways of white marble, with ornamental iron balustrades with gold and plush rails. The newel post of brass is surmounted by a bronze figure which holds aloft a branch of small electric lights. On the walls are magnificent tapestries of pastoral scenes, some in gold. General manager is now away from New York to see the successful opening of the new addition. JAY BENTON.

PHILADELPHIA, PA.—Reilly and Wood's Big Show, and one of the best cards of the season, holds the week at the Trocadero. Co. includes Frank D. Bryan, Bebe Lamb, Meeker-Baker Trio, Johnston Brothers, Howe, Wall and Waltons, and Pat Reilly.

Wise, Woman and Song will play their first engagement at the Bijou, with the D'Urso, McPherson and Hill, and Vokes, Hanly and Jarvis, Russell and Richards, Ida Howell, and Palfrey and Stanton are in the co. Business continues large. Next week, Bon Ton Burlesques.—Gus Hill's Vain Fai co. is at the Kensington. The features include Howard and Mack, Katie Rooney, Horneay and Rich, Anna Ladd, and the D'Urso, McPherson and Hill.

NEW YORK.—The Arch Street Museum, with continuous vaudeville, is strengthening its programme, and meeting with packed houses. Attractions this week are John F. Clark, Billy Link, Saville Sisters, Bushkin and Howard, Ida Russell, Lewis Case, Collins and Collins, Harris and Brown, and Frank Cotton and Don S. FERNBERGER.

WASHINGTON, D. C.—The New Grand, having centralized the Dances of the Americas, is producing last week, returning to its grandeur. The Bohemian Show is the attraction, including the Four Cohans first time here, Fred Niblo, interesting monologist; Mabel Sisters, Roseau Brothers, Diana, Ramon and Arno, Ethel Levy, and Yorkie and Adams.—At the Lyceum the Renta-Sautley co. opened to capacity. Co. includes Sisters Eugene, Dumont Sisters, Little Eddie, Holt, Bryant and Saville, Gresham and Kennedy.

Frank Houghton, Hattie Wells, Ford and Dot West, Flakowski, Charles Robinson, Marion Druse, Minnie Sheldon, Annie Strehl, Frankie Inman, Stella Gilmore, and Kirtie Charles. Gay Morning Glories 5.—The Bijou presents W. L. Biassell's Fads and Follies, co. The other includes World's Trio, Fred S. White, Harris and Waltons, Bertie, Baby Whalton and Fogarty, Darmody, Lasson and Nanson, and the Morris Lady Dancers.—Items: Allen S. Johnson, proprietor of the Bijou, was arrested last week for failing to take out a license at the commencement of the new license year last November. His explanation of the cause was not acceptable, and the tender of the license was not received, and a new permit was granted.—Walter Stetson and Selma Foster are now on the Proctor circuit with George Cohan's sketch, *I Want to Know*.—Perry Leach, a Washington boy, who is with Lillian Buckhart, is the son of the late Hamilton E. Leach, who was Past Grand Exalted Ruler of the Order of JOHN T. WARDE.

PROVIDENCE, R. I.—Keith's (Charles Loring, resident manager): Notwithstanding the fact that everything in the city was closed 19-24 the audience at the Bijou was not affected in the least.

The other was out of exceptional merit. The topliner was Lydia Yeaman's Tuna. She is a wonderfully versatile woman, possesses a fine soprano voice and was received with much favor. Her baby song was admirably done. She was assisted by Fred J. Tracy, the accomplished pianist. Another bill can be seen next week, assisted by Adelina Patti, in a dainty costume, singer for Tuna. Carl Damman Trope, Fields and Ward, Harding and Al Sid, Montrell, Freeman and West, Howard Thurston, Lavender and Tomson, James A. Dunn, Haight and Dean, Arvello, and George Lowe were well received. Feb. 28-3: Minnie Bellman and co. *Theatre and Caricature*, Grand and Hazel, Smith and Fuller, V. Allard, Raynor, Jules Keller, Wilson, Tom Lorraine, Stanley and Lehman, Tom Brown, Jessie Miller, Carleton and Terre, and Franklin Sisters.—Olympic (Spitz) and Nathanson, managers: Manchester's Cracker Jacks Feb. 19-24 presented Bob Snyder, Al. H. Weston, McDonald Brothers, Bella Wilton, and Cassell and Arnold Business good. City Sports 2-3: *Business and Finance* (George E. Bache, manager); Rose G. L. Bache's Los Angeles. Bill presented an attractive bill Feb. 19-24 to good business. Nelson Sisters, the Hiltons, Rita Chatham, Sheep and Lee, O'Rourke and Burnett, and Shatlock and Bernard are in the co. Robbie's Knickerbocker Feb. 28-3.—Items: The Tuxedo Trio gave an enjoyable concert at the Providence Athletic Association afternoon Feb. 18. HOWARD C. RIPLEY.

NEW HAVEN, CONN.—Toll's Wonderland (E. Toll, manager): Last week Watson, who was featured in a musical sketch, *The Two Flats*, played by a co. of six clever people. Mr. Watson is always droll and he has never had a better chance to display his quaint humor. Mrs. Harry Bloodgood (Lida Maran) is a member of the cast and makes a hit with the small part of Maggie. Ward and Curran, Polk and Adelina, and the others. The girls are in the bill. Harry and Kate Jackson, Mabel Leslie, and Lehman, Stanley and Lehman were also in the bill. Ray Burton canceled after first performance 10. For week Feb. 26-3 Press Eldridge and Della Rocca head the list.—Items: Mrs. Bloodgood was given a supper after the performance 19 and was the honor guest at a dinner 21. She has a host of friends here who often enjoy themselves at Moran's Farm, Intervale, N. H.—Lillian Green was in town Feb. 12-14. She was one of a theatre party for The Rounders 12. JANE MARLIN.

CLEVELAND, OH.—This city now has considerable rivalry in vaudeville entertainments between the two houses, the Star, which is the old reliable vaudeville theatre, playing all the first-class travelling combinations, and the Empire, which comes up a bill each week, the best that can be procured by the managers of the regular co. The patronage of both theatres is large. The Star had for its attraction Feb. 19-24 the Royal Entertainers, with Lafayette as an extra. Inducement: Ching Ling Foo was the topliner of a fine bill at the Empire, with the Streeter Showers and others. Feb. 19-24: Ching has more attractions, and the others. Feb. 25-6: Ching has another hit, and we will see another week, and will be augmented by a good bill. WILLIAM CRASTON.

BUFFALO, N. Y.—The Hungarian Boys' Band and the success he had at Shea's Feb. 19-24, and the house was packed at every performance. Others were Jerry and Clayton, Fox and Allen, Elizabeth Murray, Charles T. Aldrich, La Belle Carmen, the De Forests, Novelty Sisters, and Joseph Adelmann. Vernon's Jarbeam Feb. 20-3.—Sam Dever's co. occupied the Court Street 19-24: Business big. The bill was better and cleaner than the others. Feb. 25-6: Ching has more attractions, and the others. Feb. 25-6: Ching has another hit, and we will see another week, and will be augmented by a good bill.

RENNOLD WOLF.—RENNOLD WOLF.

SAN FRANCISCO, CAL.—Cushman, Holcombe and Curtis were the stars of the Orpheum Feb. 11-17. Monroe and Mack, the Buck Brothers, George Bartholemew, Frank Capra, Powers and Freed, Charles Uriel, Arthur Love, and a host of others. At the Olympic the Phoenix troupe of scroobots is the chief feature, with Cawthron and Forrester at the head of the comedy list. The bill also includes St. Ongé Brothers, Mathews and Harris, Carrie Scott, Fitzpatrick Family, Miles Almee, Stark and Anita, Mack and Elliott, Ross Lee Trier, and Travy Wade. The Haynes, the Hildens, and the Andersons at the Imperial, the Hill, with Mrs. and Miss Arthur Sidman in Back Home, also feature. Billy Van, the Brothers Forrest, Barnes and Simon, Josephine Gasman, Hunting Trio, Cook and Clinton, Miles Turnour, Burton and Brooks, Tal McDonald, Condon and Condon, and McGinnis Brothers complete the bill. Owing to the length of the Van's, which took the stock playing, the managers have had no wonderful attractions on his programme this week.—At Sam T. Jack's, the High Rollers, with George Yoeman, Washburn Sisters, Crawford and Hart, Kitty Raymond, and Cooper and Reynolds remain a second week.—At the Trocadero the Jolly Grass Widows, with Carrie Fulton at their head, is the attraction, in the bill are Miles Dill, Pano and Diana, the Madams and Mrs. Womans, the Hildens, Wilson, and Pat and Kittle Baucy.—Items: Sydney Grant and Miss Norton, formerly vaudevillians, are taking leading roles in *A Stranger in New York* at the Great Northern this week. M. A. TWYFORD.

LOUISVILLE, KY.—Burtt and Sonnens' A Social Maid co. filled the week at the New Bucklin, playing Feb. 19-24. Joe and Nellie Denner, Eddie Collins, Johnson, Davenport and Lovell, George E. Brown, Clark Sisters, and the Bion City Quartette made hits. The May Hour had on Feb. 20-21.

GLOUCESTER, MASS.—Dewey (George La Barr, manager): Week Feb. 19: Laurette, Simpson, Bernadine Sisters, Cooke and Lester, Cuponi and Marie.—Casino (W. Robinson, manager): Annie Gleason, Parkers Rita Donley, Danny and Dolly Mann, Jessie Hill, and Professor Velt.

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DETROIT, MICH.—At Wonderland the performance of the Mulsampur troupe of Arabs is most interesting. The others are McDonald, King, Gordon, Eldrid, Howe and Edwards, and Alice Schrock. At the Capitol Square the City Sports pleased the patrons.

SCHANTON, PA.—Gaely (Austin A. Walsh, manager): Wine, Women and Song, one of the best burlesque co. on the road, to good business Feb. 19-21. Tenderloin Burlesques Feb. 22-24 to fair houses. Poor co. Manhattan Club 26-28: Miss York, Jr. 1-3.

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ATCHISON, KAN.—Grand Opera House (Lee Hodkinson and Leith Park, Worcester, Feb. 25-26.

LEWISBURG, W. VA.—Keith's (Keith's, Phila., manager): Victoria Burlesques Feb. 19-24 to good business. The others are McDonald, King, Gordon, Eldrid, Howe and Edwards, and Alice Schrock. At the Capitol Square the City Sports pleased the patrons.

WORCESTER, MASS.—Park (Shea and Wilton, manager): Anna Boyd and George Holland, in their absence, the Old Dava, were the headliners Feb. 24-26. Herbert and Willing made a big hit in a black face turn, as did the St. Clare Brothers, Joe O'Hare, and Maudie Courtney, who sing the old songs. The Mansions, Terry and Lambert, Fausto, and Dorothy and Duncan, were also on the bill.

CINCINNATI, O.—Harry Bryant's Australians drew crowds to the Palace Feb. 18-24. American Burlesques, the Columbia, the same week.

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